György Ligeti

Études pour piano

– premier livre –

(1985)

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SCHOTT

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György Ligeti received in 1986 the Grawemeyer Award, Louisville, Kentucky,
for his „Études pour piano – premier livre –“

György Ligeti wurde für seine „Études pour piano – premier livre –“
mit dem Grawemeyer Award 1986, Louisville, Kentucky, ausgezeichnet.

Durata: ca. 20'

dédiée à Pierre Boulez

Étude 1: Désordre

György Ligeti

Molto vivace, vigoroso, molto ritmico, 𝅝 = 63



*) Use the pedal sparingly throughout.
Play the melody legato in both hands.

**) Stets sparsamer Gebrauch des Pedals.
Die Melodie in beiden Händen legato.*






8b
8b
cresc. poco a poco


(cresc.)
8b
(cresc.)
8b
8
(cresc.)
ff
più cresc.
8b
8
(cresc.)
8b
8
fff
cresc. molto
sfff
8b
Ped.



*) Gradually use rather more pedal. Dynamic balance: the right hand plays somewhat stronger than the left one, so that by the end of the study the accented chords in both hands sound equally loud. Gradual crescendo until the end of the study: the accents gradually become *ff*, then *fff* (the right hand always being more prominent), the quaver (8th note) figures gradually become *mp*, then *mf*.

**) Allmählich etwas mehr Pedal. Dynamische Balance: die rechte Hand spielt etwas kräftiger als die linke Hand, so daß bis zum Schluß der Etüde die akzentuierten Akkorde in beiden Händen gleich laut klingen. Allmähliches crescendo (bis zum Schluß der Etüde): die Akzente werden allmählich ff, dann fff (mit stets stärkerer rechten Hand), die Achtel-Figuren allmählich mp, dann mf.*





Durata
ca. 2' 20"

dédiée à Pierre Boulez

Étude 2: Cordes à vide

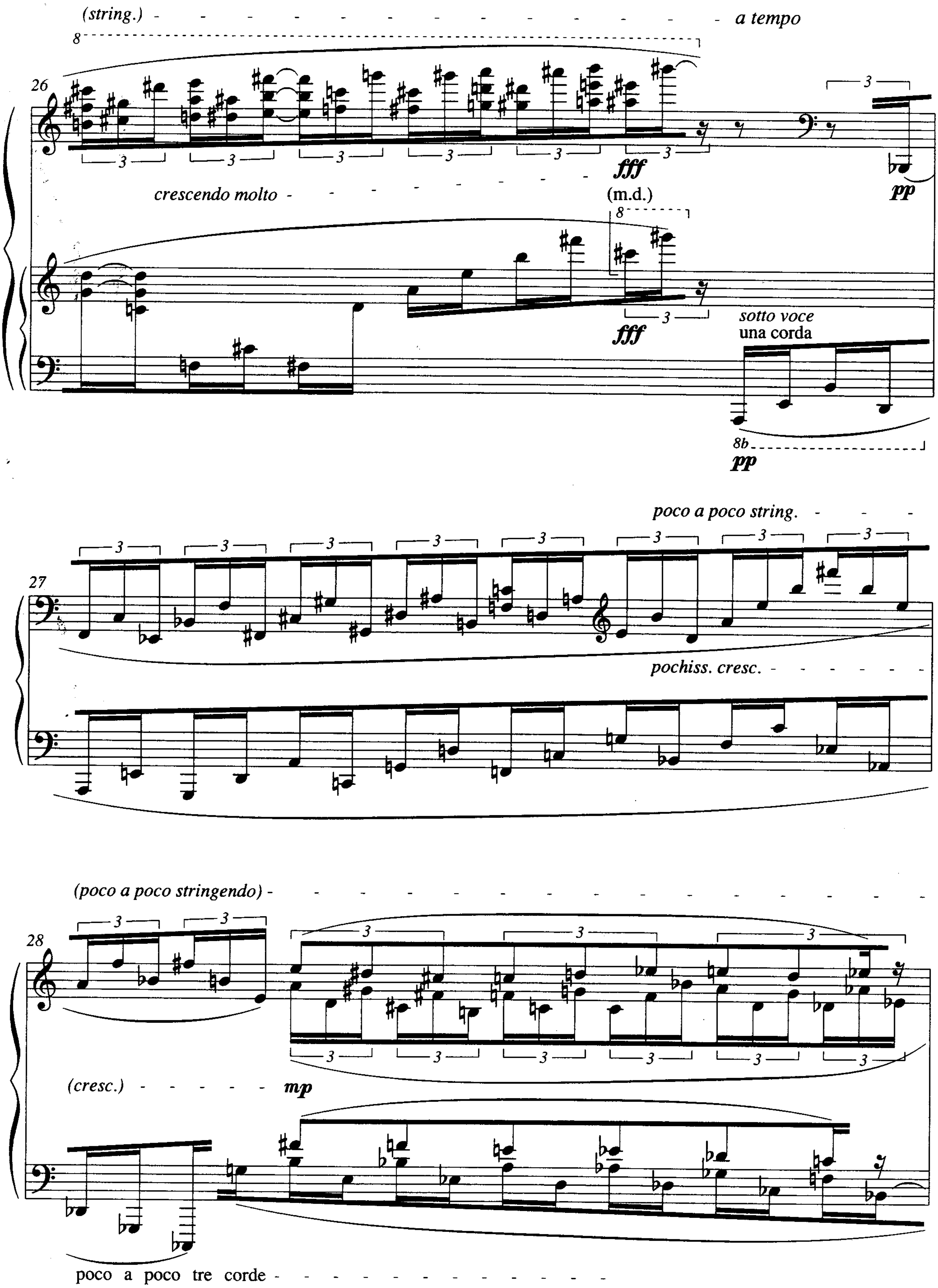
Andantino rubato, molto tenero, ♪ = 96

dolce espr., sempre legatiss.

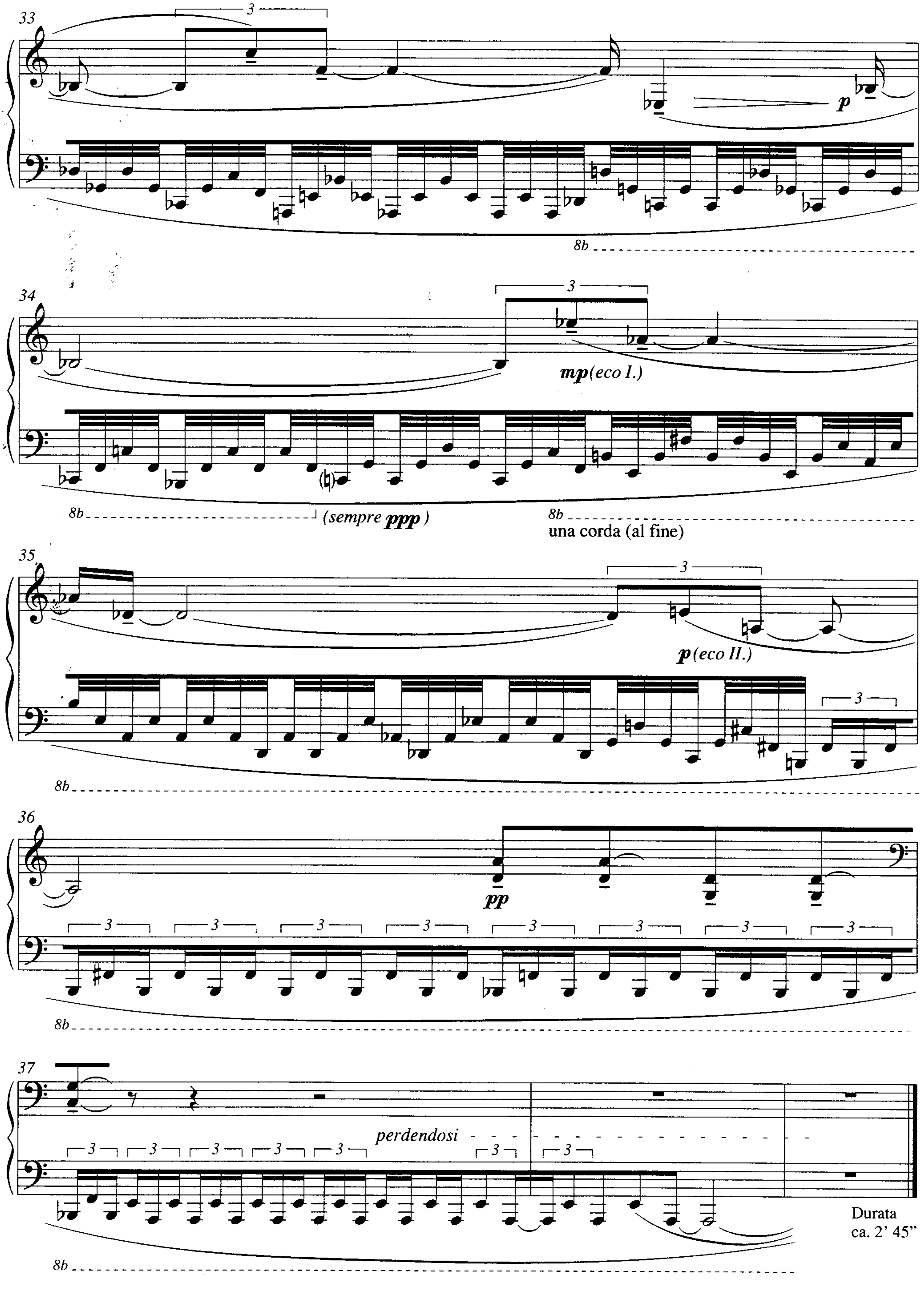



12
p
sim.
pp
sempre pp
una corda
tre corde
15
p espr.
simile
una corda
tre corde
18
poco cresc.
sub. p
(p)
mf


21
pp
p
dim.
simile
sempre sim.
pp
23
sim.
cresc.
sim.
25
poco stringendo
più crescendo


(string.)
a tempo
26
crescendo molto
fff
(m.d.)
fff
pp
sotto voce
una corda
8b
pp
poco a poco string.
27
pochiss. cresc.
(poco a poco stringendo)
28
(cresc.)
mp
poco a poco tre corde


(string.)
sub.
pp
29
cresc.
f sonoro
mp in rilievo
30
sempre pp
dim.
pp
mp in rilievo
31
dim.
pp
32
a tempo, in rilievo (cantabile, quasi un corno da lontano)
(poco)
mf
ppp mormorando



33
34
mp(eco I.)
8b
(sempre ppp)
una corda (al fine)
35
p(eco II.)
36
pp
37
perdendosi
Durata
ca. 2' 45"

Étude 3: Touches bloquées

Performance notes / *Spielanweisungen*

◇ = Depress the key silently and hold.
● = Depress the key, sounding the note, and hold.
●‿◇ = Depress the key, sounding the note, and hold. The sounded note is joined on to the 'silent note' in the next bar with a tie (even if the tone continues to sound).

Normal-sized note head: sounding note.
Small note head: the note does not sound since the same key has already been depressed and held by the other hand.

Play the quaver (eighth note) sequences as fast as possible (or 'even faster'). The note sequences are interrupted wherever small note heads indicate the non-sounding keys. Sounding and non-sounding keys should be struck at the same speed so that the resulting pause, represented by a small note head, has the same duration as the sounding note, represented by a normal note head. Longer pauses occur when several non-sounding keys are struck in immediate succession. In this way, the length of the pauses is automatically regulated. (The idea of movable key blocks comes from Henning Siedentopf. See his essay "Neue Wege der Klaviertechnik", Melos, Mainz, XL/3 (1973), pp. 143-146.)

A bar-line metre is not intended in this piece. The bar-lines only serve as a means of orientation. They have no metric function nor do they indicate any articulation. The duration of individual 'bars' results only from the number of sounding and non-sounding keys struck in succession between two bar-lines; i.e. the 'bars' differ in duration.

◇ = *Taste stumm anschlagen und halten.*
● = *Taste klingend anschlagen und halten.*
●‿◇ = *Taste klingend anschlagen und halten. Die angeschlagene Note wird mit einem Haltebogen an die „stumme Note" im nächsten Takt gebunden (auch wenn der Ton weiterklingt).*

Normaler Notenkopf mit Hals: klingender Ton.
Kleiner Notenkopf: der Ton klingt nicht, da die entsprechende Taste von der anderen Hand bereits angeschlagen wurde und gehalten wird.

Die Achtel-Tonfolgen werden so schnell wie möglich gespielt (bzw. „noch schneller"). Die Tonfolgen werden überall dort unterbrochen, wo kleine Notenköpfe die nicht-klingenden Tasten anzeigen. Klingende und nicht-klingende Tasten werden mit gleicher Geschwindigkeit angeschlagen, so daß die entstandene Pause, dargestellt durch einen kleinen Notenkopf, die gleiche Dauer hat wie der klingende Ton, dargestellt durch einen normalen Notenkopf. Längere Pausen entstehen durch das Anschlagen mehrerer unmittelbar nacheinander folgender nicht-klingender Tasten. Die Dauer der Pausen wird auf diese Weise automatisch geregelt. (Die Idee der mobilen Tastenblockierung stammt von Henning Siedentopf. Siehe seinen Aufsatz „Neue Wege der Klaviertechnik", Melos, Mainz, 40. Jahrg. 1973 Heft III, Seiten 143-146.)

Eine Taktmetrik ist in diesem Stück nicht vorhanden, die Taktstriche dienen nur zur Orientierung, sie haben weder eine metrische Funktion noch dienen sie der Artikulation. Die Dauer der einzelnen „Takte" ergibt sich allein aus der Anzahl der hintereinander erfolgten Anschläge von klingenden und nicht-klingenden Tasten innerhalb zweier Taktstriche, das heißt, die „Takte" dauern unterschiedlich lang.

dédiée à Pierre Boulez

Étude 3: Touches bloquées

Vivacissimo, sempre molto ritmico




26
(mf)
sempre f
30
mf
34
3 – 4
2 – 3
1 —
37
40
sopra
legato (sempre)
ff
ff
ff
43
ff



*) The left hand takes over the silently struck key.
**) ᾿ = very short pause, corresponding to approximately two beats (♪♪).

*) Die linke Hand übernimmt die stumm angeschlagene Taste.
**) ᾿ = sehr kurze Pause, entspricht etwa zwei Anschlägen (♪♪).


feroce, strepitoso
sempre fff
Tempo I (Vivacissimo)
sotto
sub. p legato (sempre)
cresc. poco a poco
cresc.
(cresc.)
(f) dim. poco a poco
(ff) dim. poco a poco


(sempre dim. poco a poco)
pp
101
(dim. poco a poco)
p
(dim. poco a poco)
(sempre dim. poco a poco)
(dim.)
dim.
104
2 – 4
1 – 2
ppp
1
(dim.)
pp
dim.
(dim.)
106
(dim.)
(dim.)
ppp
dim.
108
(dim.)
ppp
dim.
(dim.)
111
(dim.)
113
(dim.)
pppp
Durata
ca. 1' 40"

dédiée à Volker Banfield

Étude 4: Fanfares

Kompositionsauftrag der Bayerischen Vereinsbank für die 8½- Konzerte in Hamburg

Vivacissimo, molto ritmico, 𝅝 = 63, con allegria e slancio



*) The ostinato figure should be clearly accentuated as $\frac{3+2+3}{8}$ throughout (even in *pp*). Do not accentuate the first beat of the bar any more than the subdivisions: there should be no feeling of entire bars.

**) Dynamic balance: always bring out the melodic phrases. The ostinato movement remains in the background throughout. The accentuation of the two-part motif is always stronger than that of the ostinato.

***) The initial tones of the two-part motifs should be accentuated, so that the impression is made that the point of accentuation is the beginning of a bar. This applies to motifs in the right and left hands until the end of the piece

*) *Die Ostinatofigur stets deutlich als* $\frac{3+2+3}{8}$ *betonen (selbst im pp). Den Taktanfang nicht stärker betonen als die Taktunterteilungen: es soll kein Taktgefühl entstehen.*

**) *Dynamische Balance: die melodischen Phrasen stets hervorheben; die Ostinatobewegung bleibt stets im Hintergrund. Die Betonungen innerhalb der zweistimmigen Motive stets stärker als die des Ostinato.*

***) *Die Anfangstöne der zweistimmigen Motive so betonen, daß der Eindruck entsteht, als ob die betonten Stellen der eigentliche Taktanfang wären. Dies gilt für Motive sowohl in der rechten als auch in der linken Hand bis zum Schluß des Stückes.*


13
17
mf
pp sempre
21
25
pp sempre
pp
mf
29



*) From here onwards the barlines are only meant to help the synchronisation of the hands. The articulation of the motifs does not depend on the bar-division (the ostinato, however, continues to be accentuated as $\frac{3+2+3}{8}$, independently of the motifs.)

*) *Ab hier dienen die Taktstriche nur zur Synchronisierung der beiden Hände. Die Artikulation der Motive ist unabhängig von der Takteinteilung (das Ostinato wird aber auch weiterhin als* $\frac{3+2+3}{8}$ *betont, unabhängig von den Motiven).*



*) Ostinato *completely* in the background.

**) Das Ostinato* ganz *im Hintergrund.*



*) The ostinato slightly "closer".

**) From here onwards until the end of the piece the barlines serve only to help synchronise the two hands. The articulation of the motif does not depend on the bar-division (the ostinato, however, continues to be accentuated as $\frac{3+2+3}{8}$, independently of the motifs).

*) *Das Ostinato etwas „näher".*

**) *Ab hier bis Ende des Stückes dienen die Taktstriche nur zur Synchronisierung der beiden Hände. Die Artikulation der Motive ist unabhängig von der Takteinteilung (das Ostinato wird aber auch weiterhin als* $\frac{3+2+3}{8}$ *betont, unabhängig von den Motiven.*


93
pp
una corda
sub.
pppp
97
sempre pppp
101
sempre pp
sempre pppp
105
mf
tre corde
(pppp) cresc. poco a poco - - - - - - pp
109
pp
(eco)
una corda
mf
tre corde
sub. pppp
pp
pp
(eco)
una corda
mf
tre corde
sub. pppp
pp



"da lontano"
una corda
"poco meno lontano"
tre corde
"closer"
„näher"
sub.
"further away"
„entfernter"
dim. poco a poco



*) Play the grace note together with the lower note of the chord.

*) *Den Vorschlag zusammen mit dem unteren Ton des Akkordes spielen.*



*) Play the grace note together with the lower note of the chord.

**) The ostinato remains completely in the background in spite of the *ff* in the left hand.

**) Den Vorschlag zusammen mit dem unteren Ton des Akkordes spielen.*

***) Das Ostinato bleibt – trotz des ff in der linken Hand – ganz im Hintergrund.*



*) The ostinato *completely* in the background throughout; "quasi lontano".

*) *Das Ostinato stets* ganz *im Hintergrund, „quasi lontano".*


From here onwards crescendo poco a poco in the right hand too
Ab hier auch in der rechten Hand crescendo poco a poco
(sempre pp)
sempre cresc.
8b
ffff
(cresc.)
mf cresc.
f cresc.
ff cresc.
loco
ffffff
m.s.
mf
8b
"da lontano"
pp
fff
una corda
sub. pppp
sempre pppp
8b
dim. poco a poco
pppppp
8
pppp
pp dim. poco a poco
ppp
8
(ppp) dim.
morendo
Durata
ca. 3'20"

dédiée à Louise Sibourd

Étude 5 : Arc-en-ciel

Kompositionsauftrag der Bayerischen Vereinsbank für die 8 ½- Konzerte in Hamburg

Andante con eleganza, with swing, ♪ ca. 84 *)



*) Varying tempo: The metronome mark represents an average, the semiquaver movement fluctuating freely around this average tempo, as in jazz.

**) Play all the accents very clearly.

**) Schwankendes Tempo: Die Metronomangabe stellt einen Mittelwert dar, die Sechzehntelbewegung oszilliert frei um diesen Mittelwert herum, wie im Jazz.*

***) Alle Akzente sehr deutlich.*

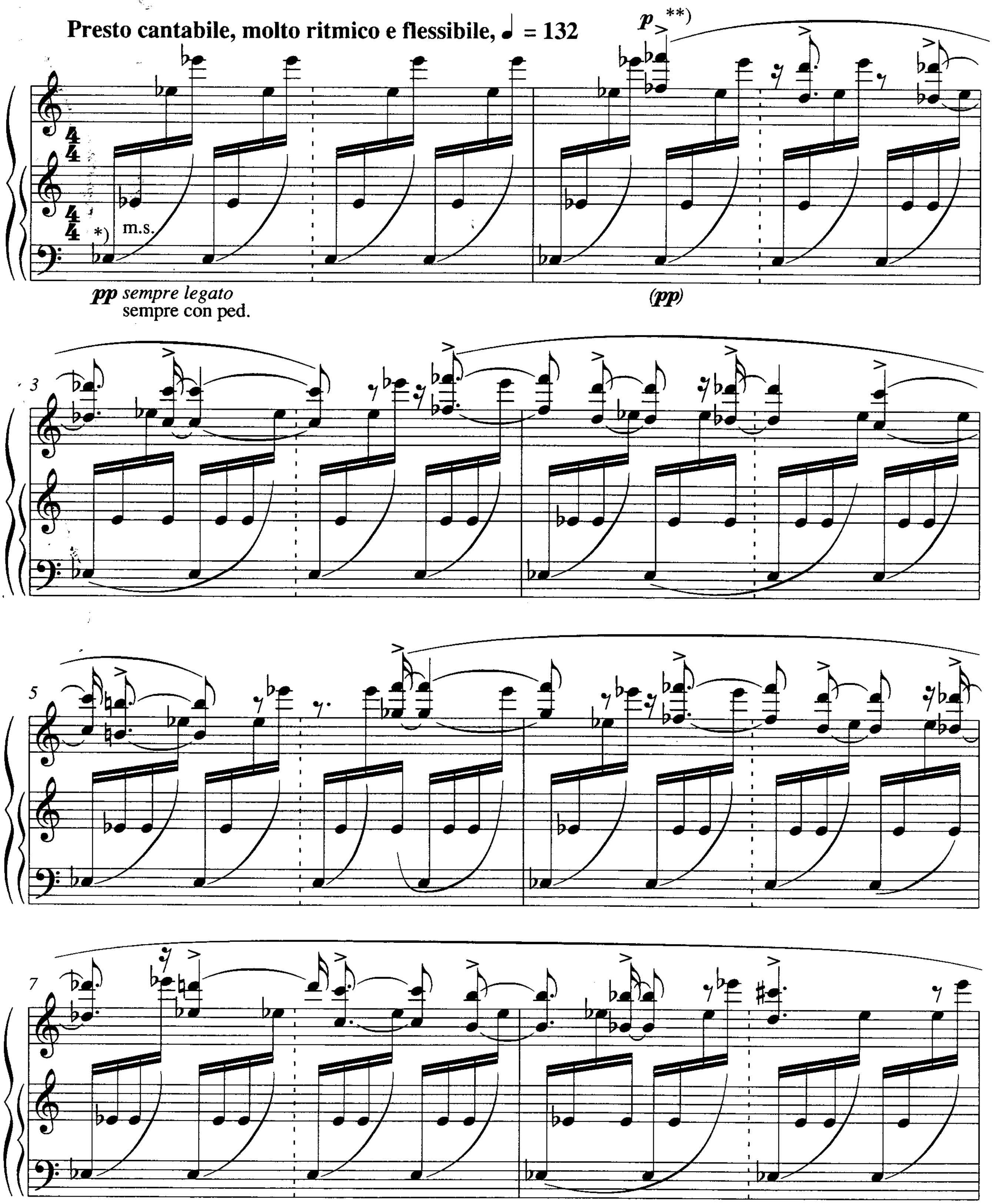

9
p
cresc. poco a poco
f
allarg.
pesante
accel.
allarg.
accel.
11
più f
cresc.
fff
p
sub. fff
dim. poco a poco
ten.
(non arpegg.)
a tempo, allarg., a tempo
molto rubato
allarg.
13
(dim. poco a poco)
p
poco cresc.
a tempo
poco allarg.
meno mosso
15
sub. ff
sub. p
cresc.
8
8b



Durata
ca. 3'45"

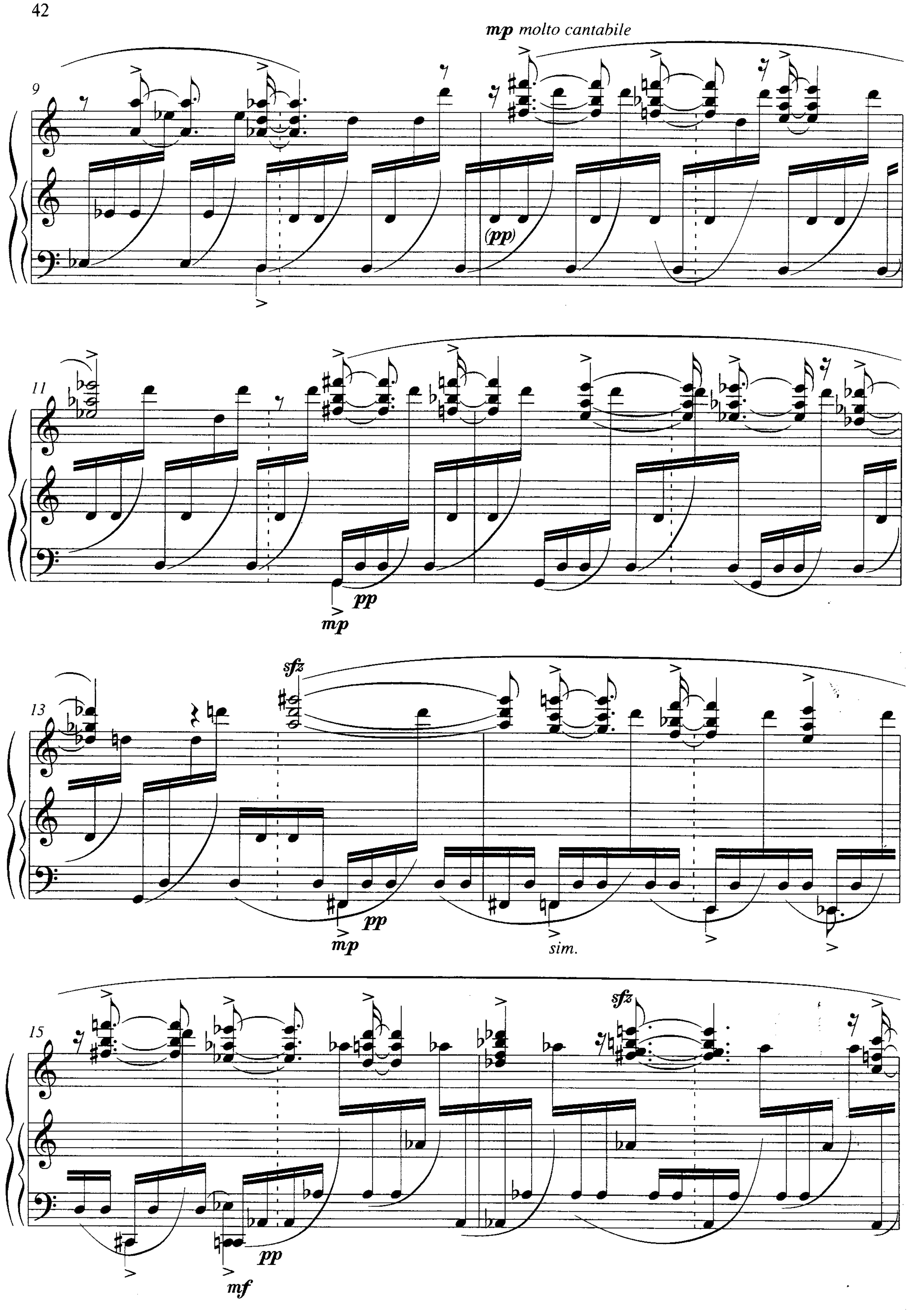
dédiée à mes amis Polonais

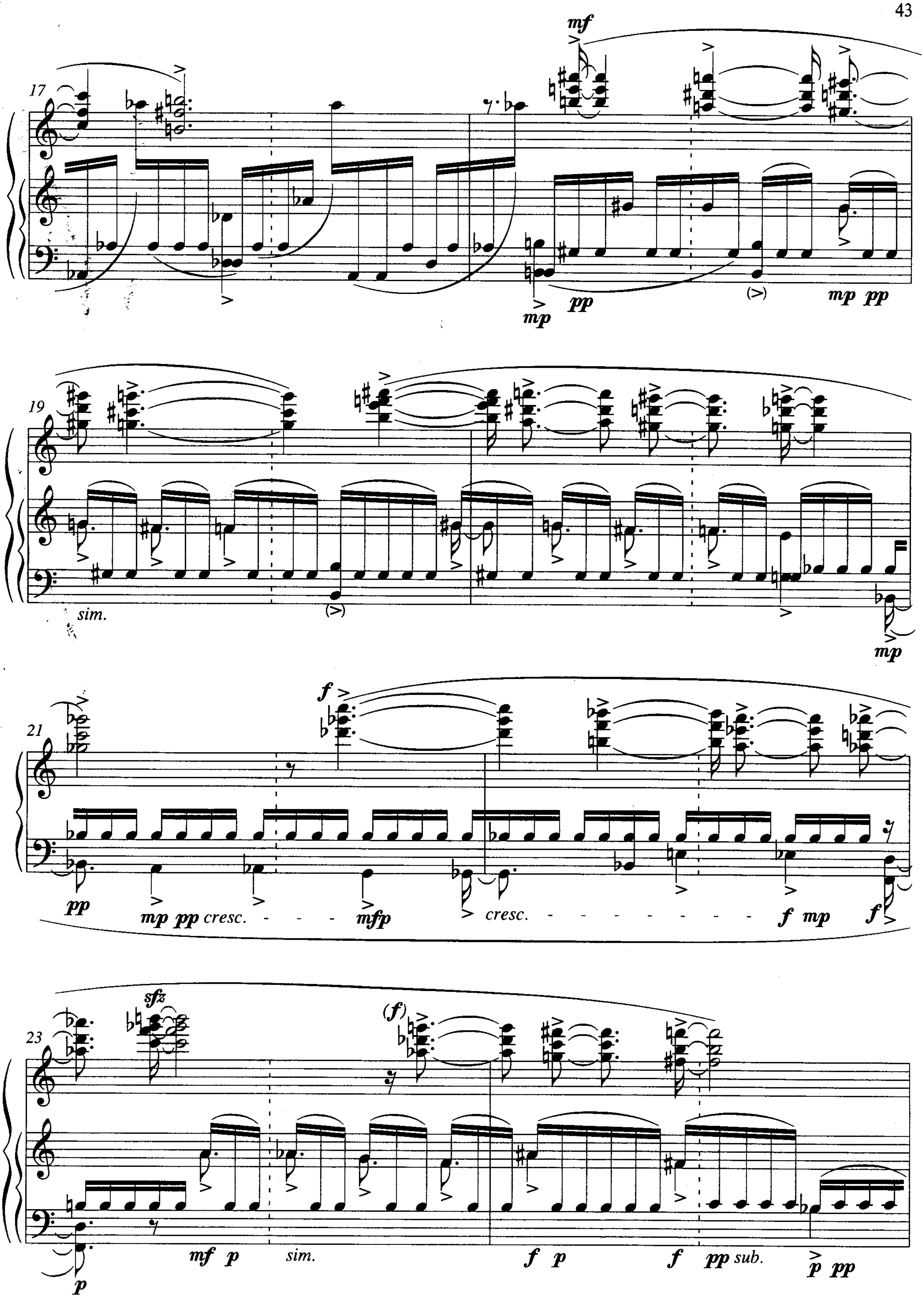
Étude 6: Automne à Varsovie

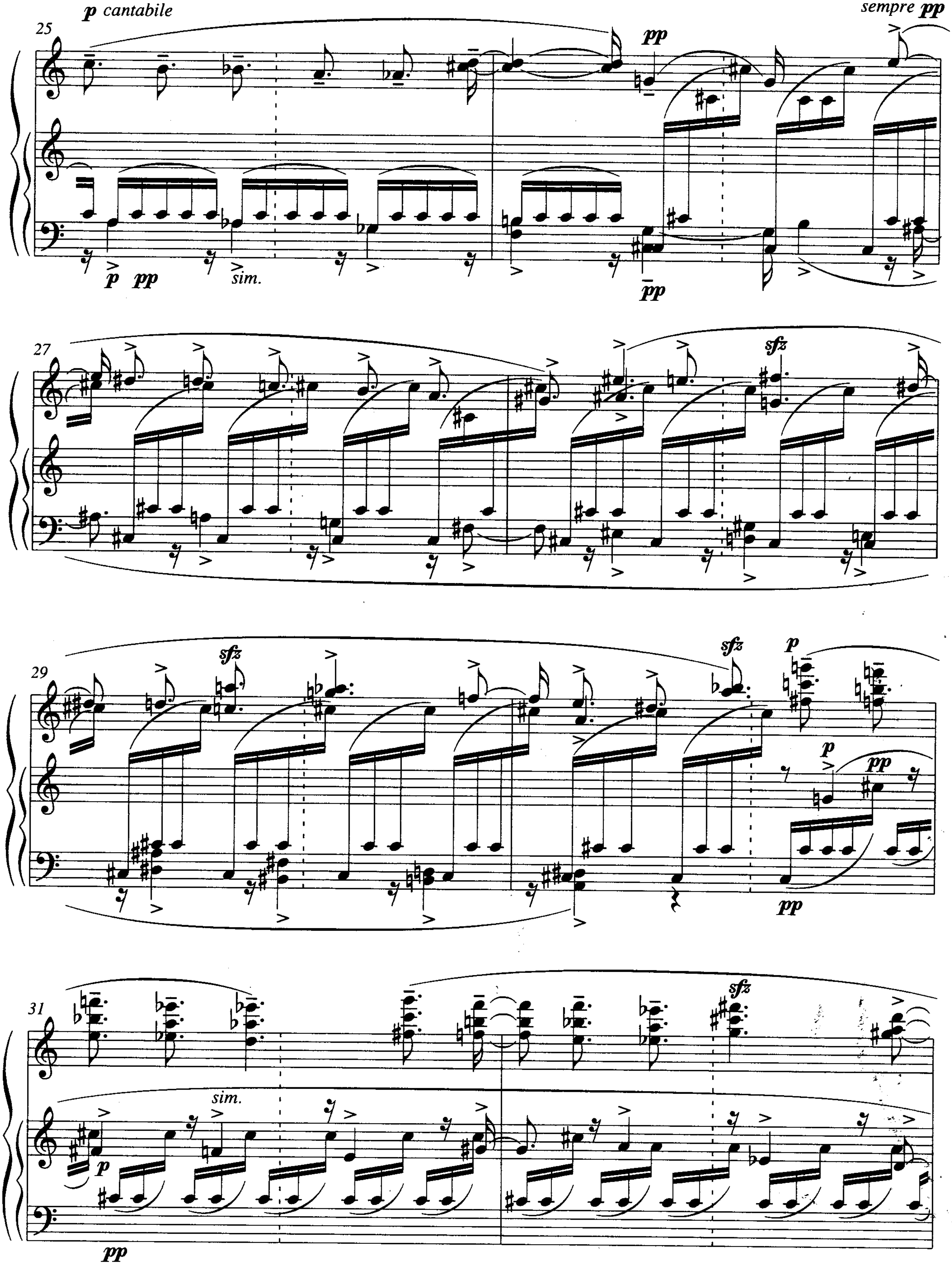


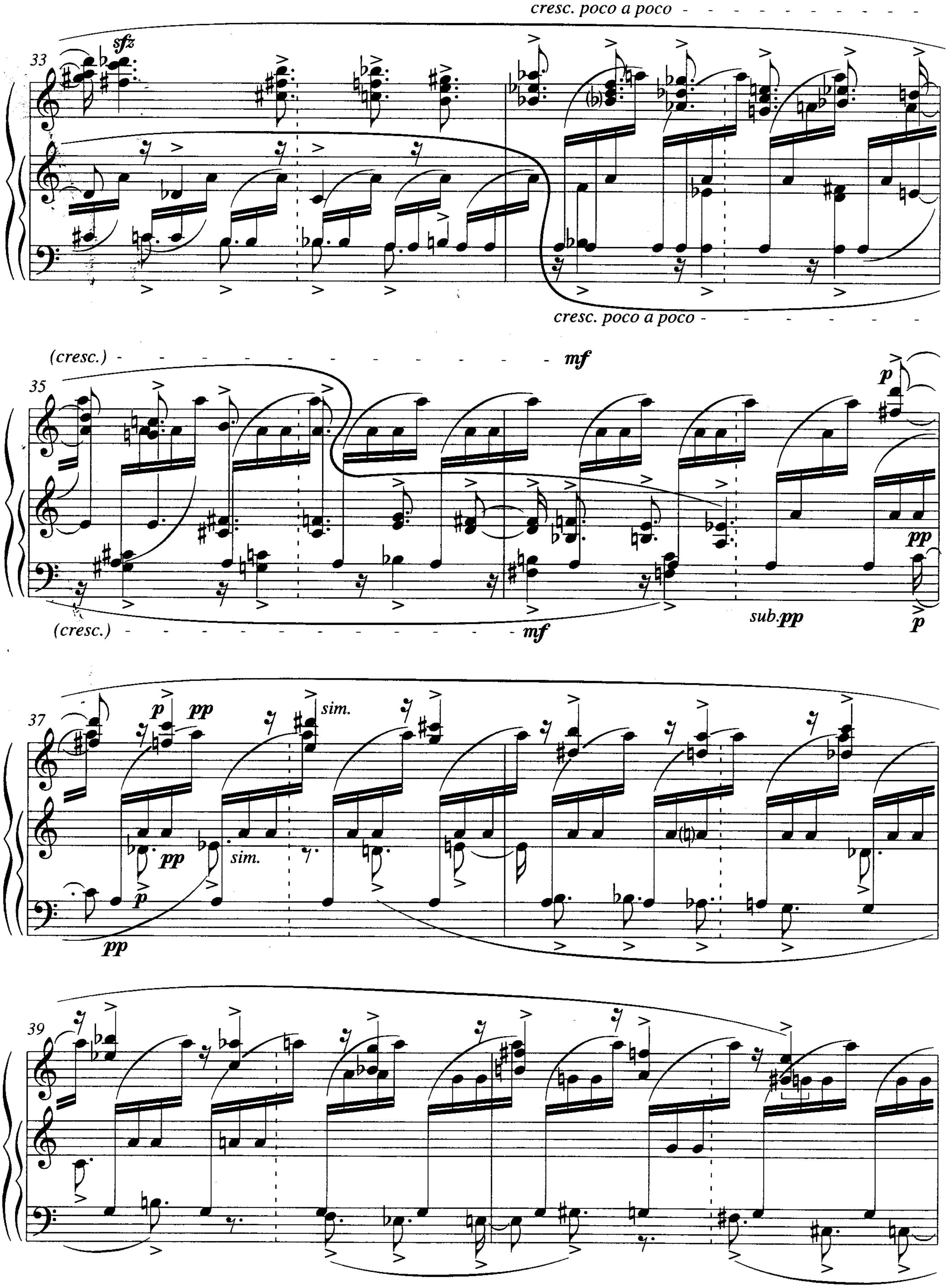
*) NB. ♯ and ♭ apply to the whole bar.
**) Bring out the melody throughout.

**) NB. ♯ und ♭ gelten für den ganzen Takt.*
***) Die Melodie stets deutlich hervorheben.*

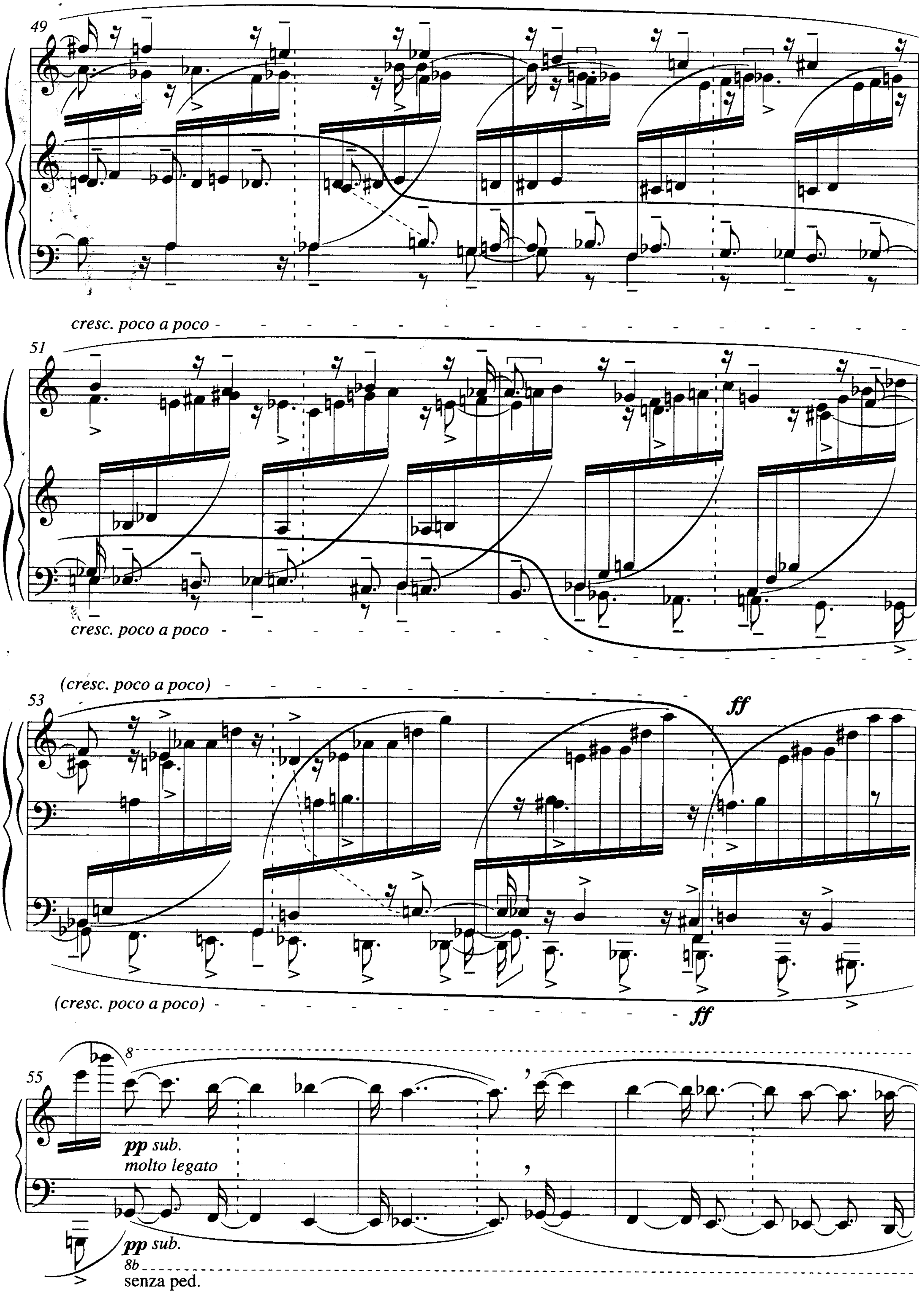

mp molto cantabile
9
(pp)
11
pp
mp
13
sfz
pp
mp
sim.
15
sfz
pp
mf

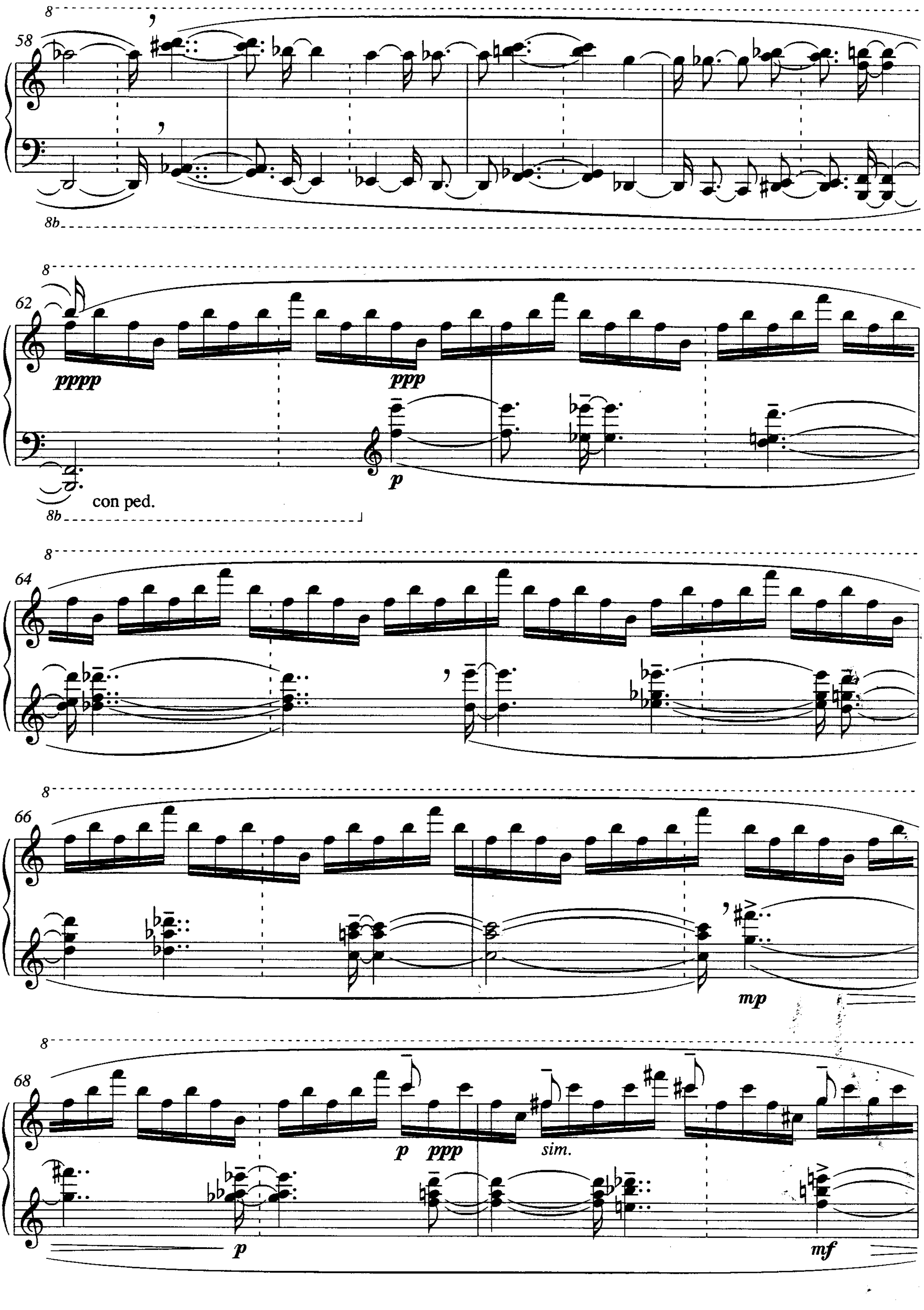

17
mf
mp pp
(>)
mp pp
mp
19
sim.
(>)
mp
21
f
pp
mp pp cresc.
mfp
cresc.
f mp
f
23
sfz
(f)
mf p
sim.
f p
f
pp sub.
p pp
p

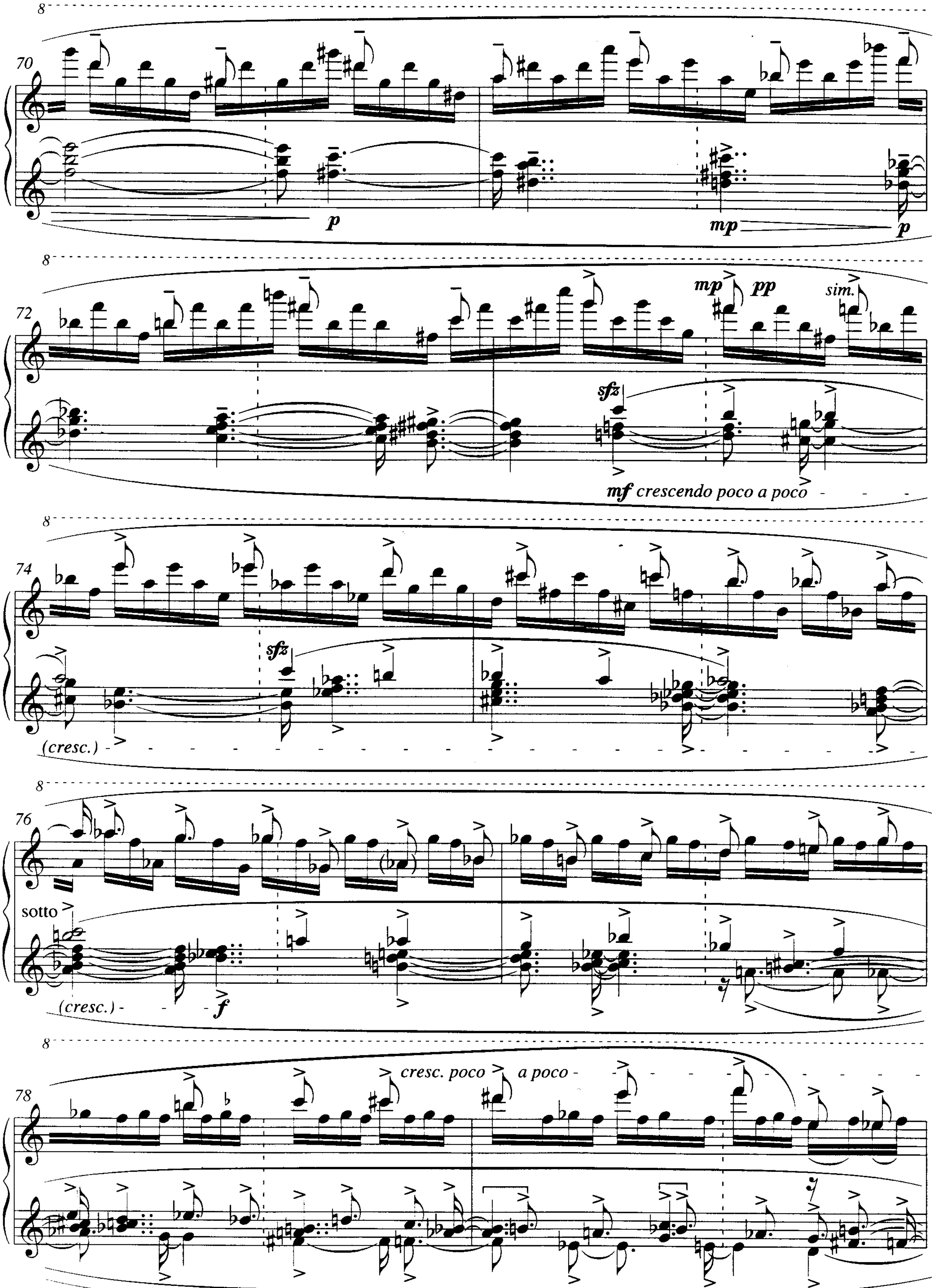

p cantabile
sempre pp
pp
p pp
sim.
sfz
p
sim.
25
27
29
31


cresc. poco a poco
33
sfz
(♭)
cresc. poco a poco
(cresc.)
mf
35
p
sub.pp
pp
37
p
pp
sim.
39

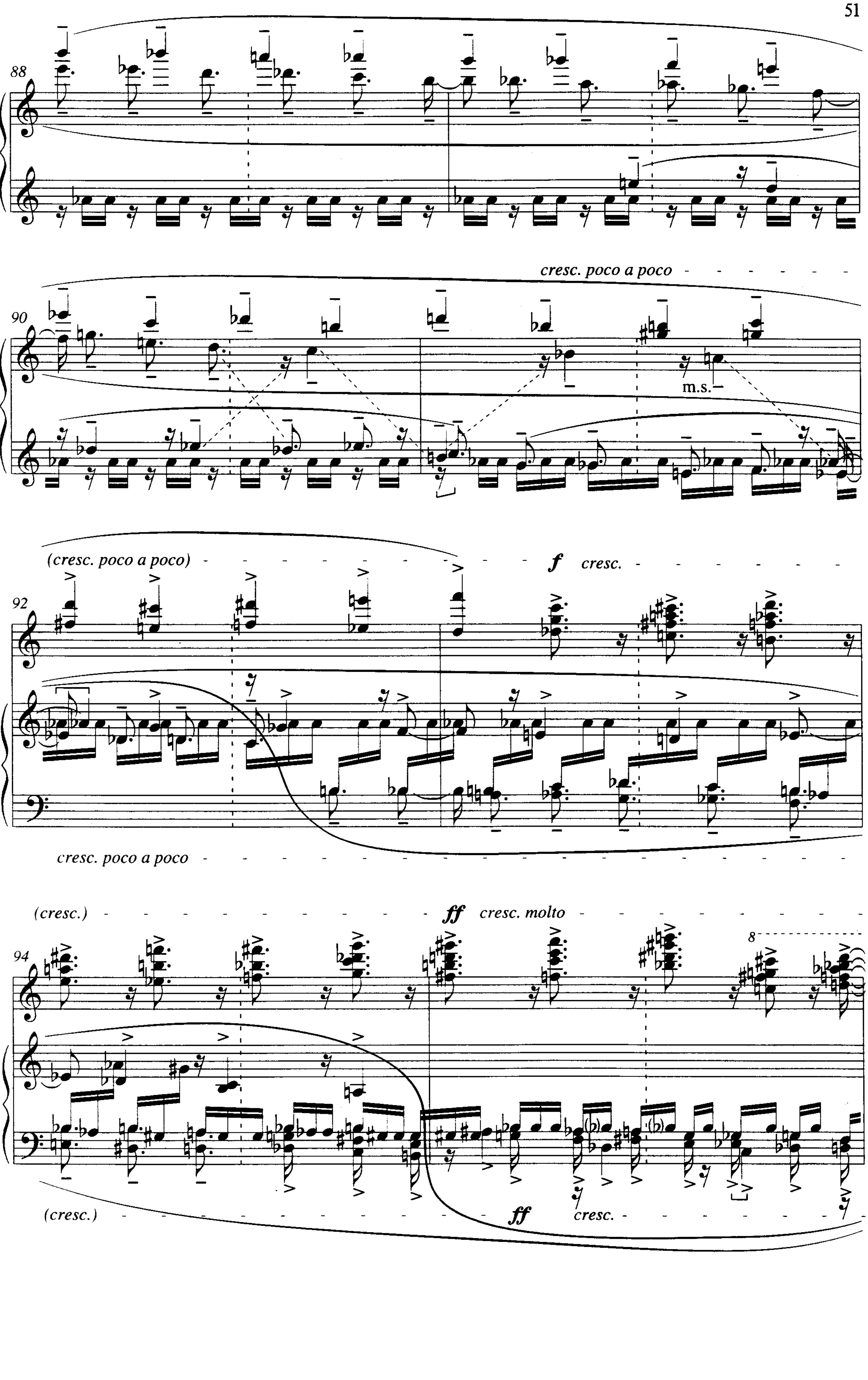

dim. poco a poco
41
5
dim. poco a poco
(dim.)
pp
43
pp
pp
45
47


49
cresc. poco a poco
51
cresc. poco a poco
(cresc. poco a poco)
53
ff
(cresc. poco a poco)
ff
55
8
pp sub.
molto legato
pp sub.
8b
senza ped.

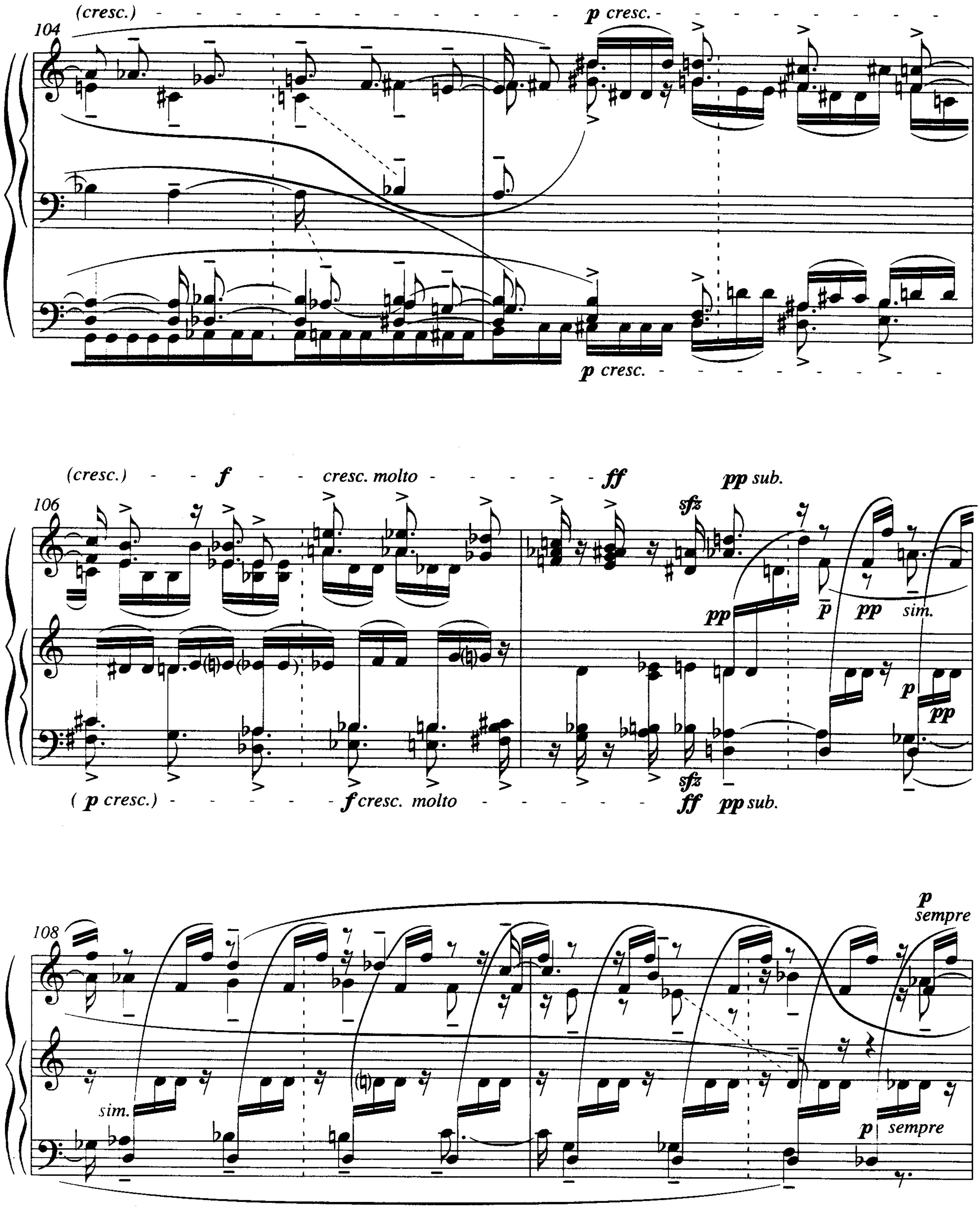

con ped.
sim.


70
p
mp
p
72
mp
pp
sim.
sfz
mf crescendo poco a poco
74
(cresc.)
sfz
76
sotto
(cresc.)
f
78
cresc. poco
a poco

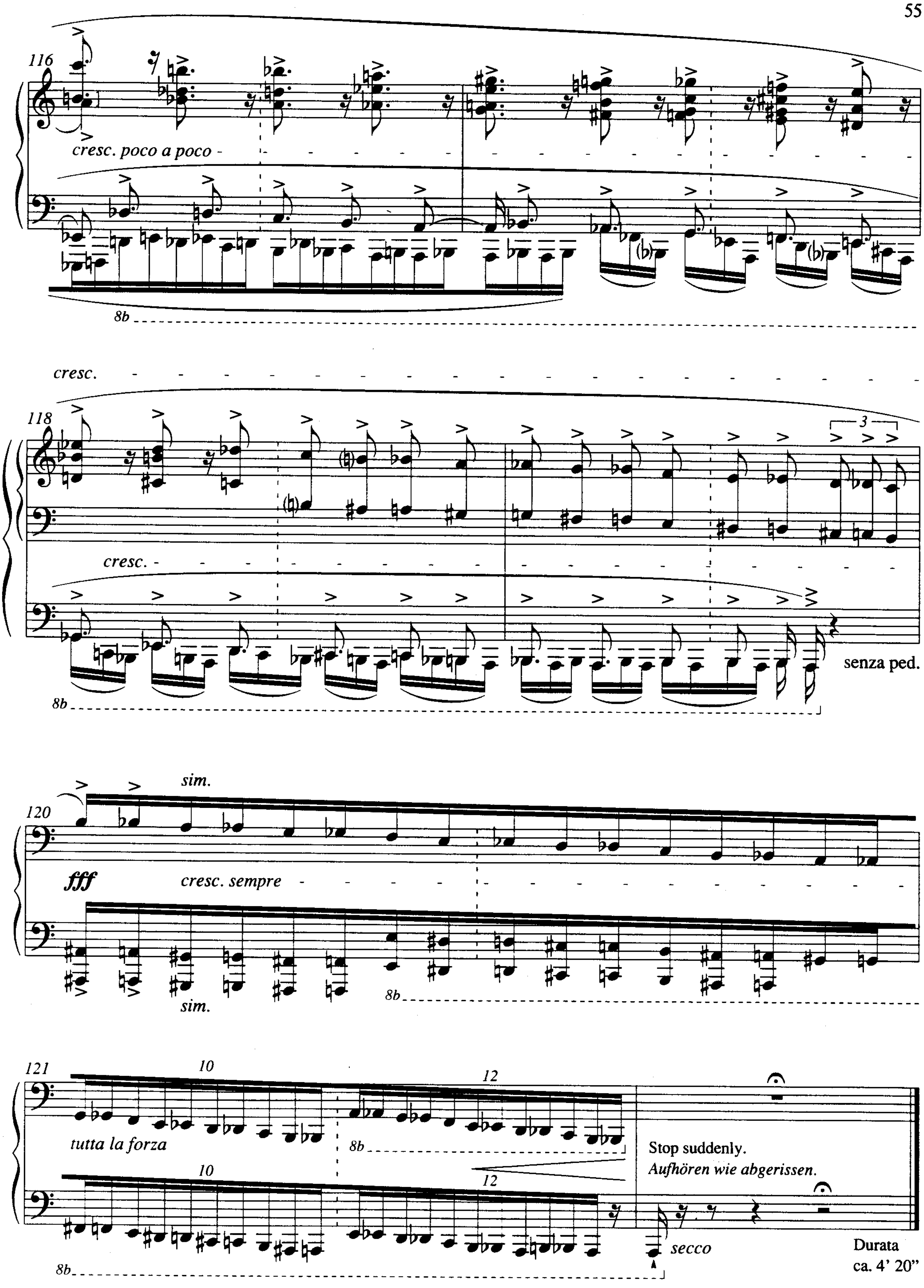

(cresc.)
8
80
8
f (cresc.)
82
ff
cresc.
ff
84
pp sub.
pp sub.
86
mf
pp sub.
pp sub.
mf


88
90
cresc. poco a poco
m.s.
92
(cresc. poco a poco)
f
cresc.
cresc. poco a poco
94
(cresc.)
ff
cresc. molto
8
(cresc.)
ff
cresc.


8
15
96
(cresc. molto)
fff
(cresc.)
ff
15
98
pp
pp sub.
100
pp
cresc. poco a poco
102
sfz


(cresc.)
p cresc.
104
p cresc.
(cresc.)
f
cresc. molto
ff
pp sub.
106
sfz
pp
p
pp
sim.
p
pp
(p cresc.)
f cresc. molto
sfz
ff
pp sub.
p
sempre
108
sim.
p
sempre


110
111
ff
112
f
114
poco a poco senza ped.


116
cresc. poco a poco
8b
cresc.
118
cresc.
3
8b
senza ped.
120
sim.
fff
cresc. sempre
sim.
8b
121
10
12
tutta la forza
8b
Stop suddenly.
Aufhören wie abgerissen.
secco
8b
Durata
ca. 4' 20"

Étude 7: Galamb Borong

Performance Notes / *Spielanweisungen*

The notes played by each hand remain completely separate throughout the whole piece: the right hand plays only notes of the whole tone scale of B, A, G, F, E♭, D♭, the left only notes of the whole tone scale of E, D, C, B♭, A♭, G♭. This also applies to the places where the left hand crosses over the right.

<u>Rhythm, Accentuation:</u> The time signature of $\frac{12}{16}$ only acts as a guideline; the piece has no proper metre and the bar lines do not indicate any structure. The piece is to be played evenly and legato throughout. Only the ♪, ♩ and 𝅗𝅥 notes of the melody are accentuated (always molto cantabile), including the ♪, ♩ and 𝅗𝅥 notes which have neither tenuto nor accent signs (– and > signify an even more pronounced accentuation). The ♪, ♩ and 𝅗𝅥 melodies should form (rhythmically independent) coherent, self-contained lines in both hands.

Although legato slurs have not been notated, the melodic lines should be played as if joined by slurs. Here the phrasing can be interpreted freely according to the melodic sense and continuity.

NB 1. Instead of a bar metre the piece has a structure of additive pulsations, whereby the constant, even pulsation of semiquavers (sixteenth notes) remains in the background. The melodic-rhythmic lines (two independent rhythmic strands in the right and left hand) are based on whole number multiples of semiquavers: ♪, ♪., ♩, ♩‿𝅘𝅥𝅯, ♩., ♩‿♪., 𝅗𝅥, etc.

NB 2. Concerning rehearsal of the piece: it is advisable to practise the left and right hands separately more than is usual.

Das Tonmaterial der einzelnen Hände bleibt im ganzen Stück jeweils streng getrennt; die rechte Hand spielt ausschließlich im Ganztonbereich H, A, G, F, ES, DES, die linke im Ganztonbereich E, D, C, B, AS, GES. Diese Trennung gilt auch für die Stellen, bei denen die linke Hand die rechte kreuzt.

<u>Rhythmus, Akzentuierung</u>: Die Angabe $\frac{12}{16}$ dient nur als Orientierungshilfe: das Stück hat eigentlich kein Metrum, die Taktstriche bedeuten keine Gliederung. Es wird stets gleichmäßig und legato gespielt. Akzentuiert werden nur die ♪-, ♩ - und 𝅗𝅥 -Melodietöne (stets molto cantabile) und zwar auch die ♪-, ♩ - und 𝅗𝅥 -Töne, die weder Tenutozeichen noch Akzentzeichen haben (– und > bedeuten dann stärkeres Herausheben). Die ♪ -, ♩ - und 𝅗𝅥 -Melodien sollen in beiden Händen (voneinander rhythmisch unabhängig) zusammenhängende, selbständige Linien bilden.

Legatobögen wurden nicht notiert, doch soll gespielt werden, als ob die melodischen Linien mit Bögen zusammengehalten wären. Die Phrasierung kann dabei frei gestaltet werden, je nach melodischem Sinnzusammenhang.

NB. 1. Statt einer Taktmetrik hat das Stück eine additive Pulsationsstruktur, wobei die stete, gleichmäßige Sechzehntelpulsation im Hintergrund bleibt. Das hervortretende melodisch-rhythmische Lineament (zwei unabhängige Rhythmusverläufe in der rechten bzw. linken Hand) basiert auf den ganzzahligen Mehrfachen des Sechzehntels (♪, ♪., ♩, ♩‿𝅘𝅥𝅯, ♩., ♩‿♪., 𝅗𝅥, etc.).

NB. 2. Zur Einstudierung: Es empfiehlt sich, mehr als sonst, die linke und die rechte Hand separat einzuüben.

dédiée à Ulrich Eckhardt

Étude 7: Galamb Borong

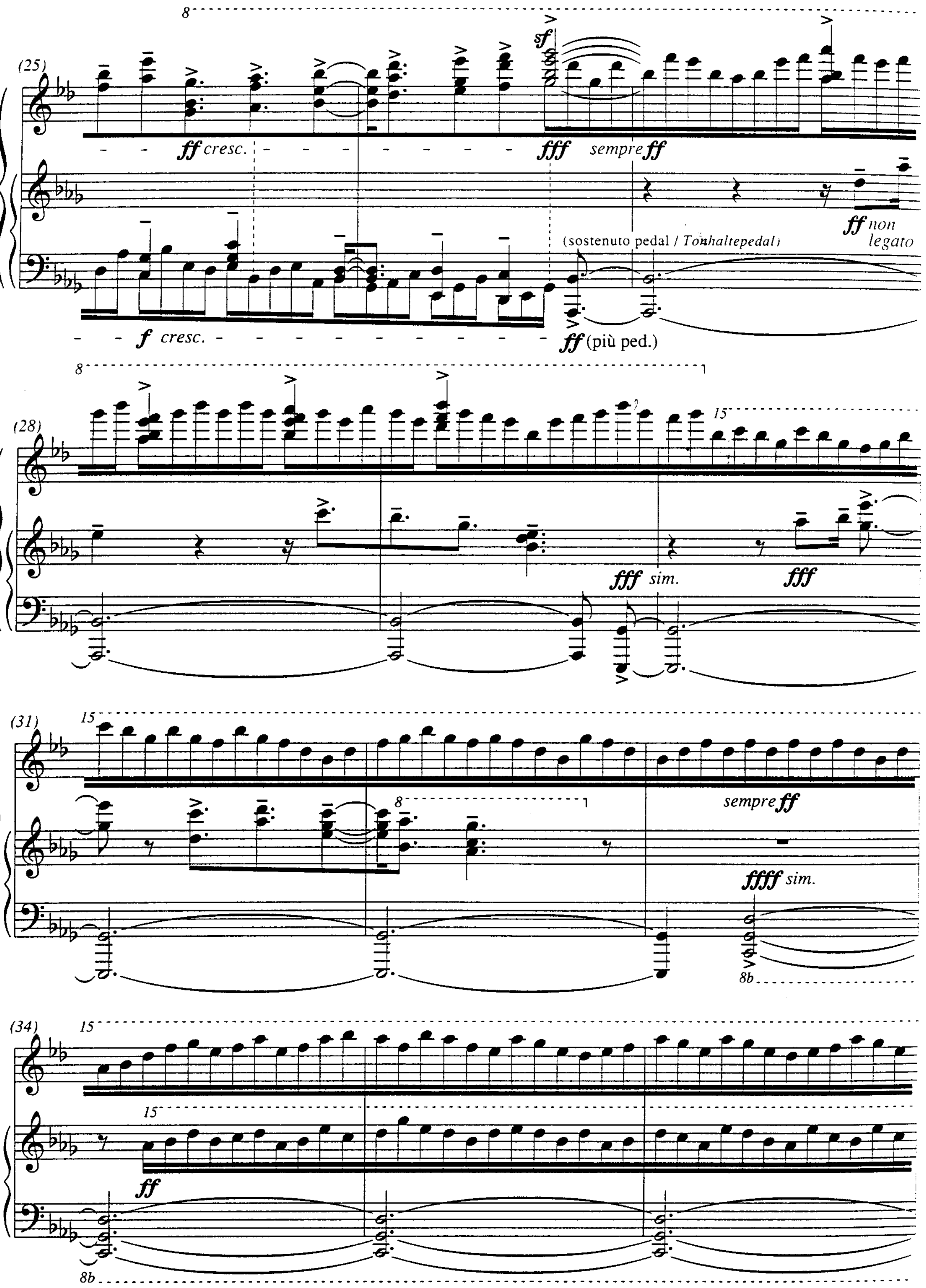
Auftragswerk der Berliner Festwochen

György Ligeti

Vivacissimo luminoso, legato possibile, 𝅗𝅥. **= 40** or faster / *oder schneller*

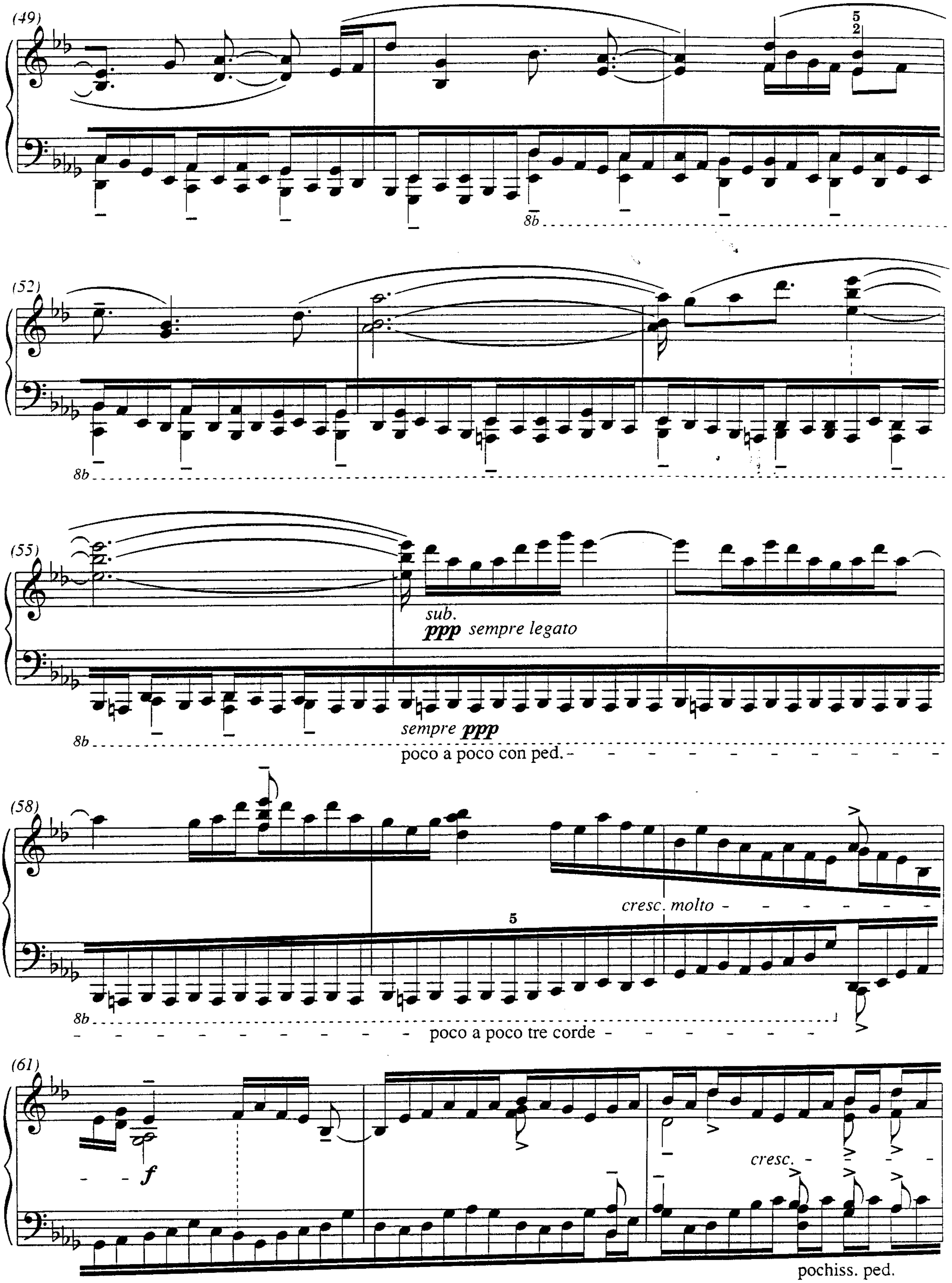



(13)
(15)
sub.
ppp
una corda
(17)
mp dim.
pp
tre corde
poco a poco una corda, tre corde
(19)
molto cantabile
ppp
p
(22)
cresc.
mf
f cresc.
meno cresc.
mp
mf cresc.

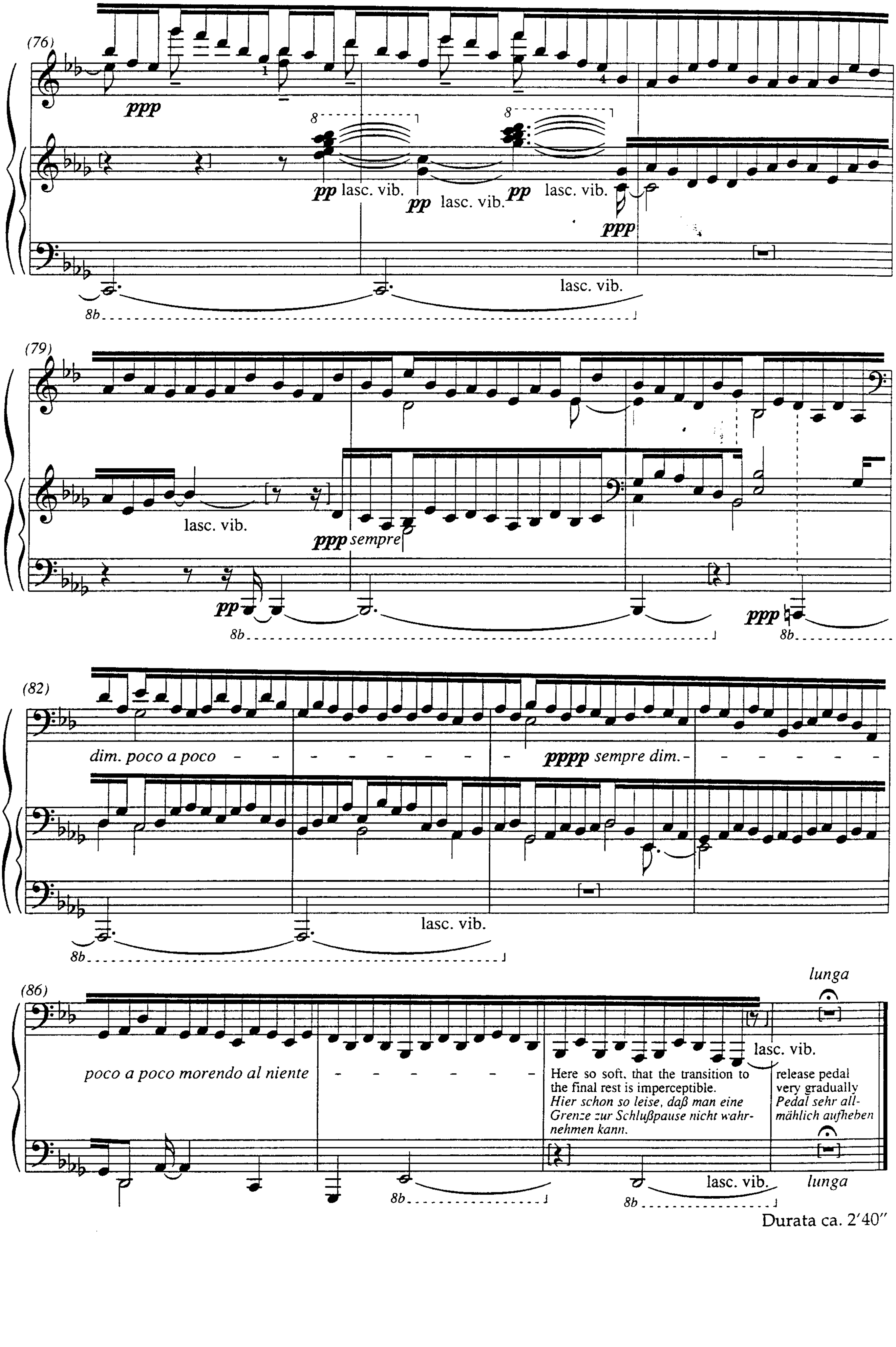

(25)
ff cresc.
fff
sempre ff
ff non legato
(sostenuto pedal / Tonhaltepedal)
f cresc.
ff (più ped.)
(28)
fff sim.
fff
(31)
sempre ff
ffff sim.
(34)
ff



(37)
(40)
cresc. molto, poco a poco
release sostenuto pedal very gradually (sustaining pedal remains)
Tonhaltepedal sehr allmählich aufheben (rechtes Pedal bleibt)
(43)
(cresc.)
ffff
(46)
pp in rilievo
subito misterioso, molto cantabile
ppp
una corda, quasi senza ped.


(49)
5
2
8b
(52)
8b
(55)
sub.
ppp sempre legato
8b
sempre ppp
poco a poco con ped.
(58)
cresc. molto
5
8b
poco a poco tre corde
(61)
f
cresc.
pochiss. ped.


(64)
ff
cresc.
fff
(67)
più cresc.
ffff radiante
ancora più cresc.
8
(70)
8
(cresc.)
fffff
1
3
più ped.
(73)
8
sostenuto pedal (with the right foot)
Tonhaltepedal (mit dem rechten Fuß)
sopra
sub.
pp
p
8b
dim.
ppp
sempre ppp
sopra
8
lasciar vibrare
pp
meno ped.
senza ped.
una corda (al fine)
poco ped., più ped.
p
8b



Durata ca. 2′40″

Étude 8: Fém

Performance Notes / *Spielanweisungen*

Play very rhythmically and springy (with swing) so that the polyrhythmic diversity comes to the fore. (There is no real metre here; the bar lines are only to help synchronisation). Use pedals sparingly (the ***p*** and ***pp*** sections are played almost without pedal).

Articulation: always play "legato leggiero" with a variety of accentuations ad lib. Always hard and metallic (until "semplice da lontano")!

*Sehr rhythmisch und elastisch vortragen (mit „Swing"), so daß die polyrhythmische Vielfalt zum Vorschein kommt. (Eine Taktmetrik existiert nicht, die Taktstriche dienen nur zur Synchronisierung). Sparsame Pedalbehandlung (die **p** und **pp** Stellen werden fast ohne Pedal gespielt).*

Artikulation: stets ein „legato leggiero" spielen, mit vielfältiger Akzentuierung ad lib. Stets metallisch hart (bis „semplice da lontano").

dédiée à Volker Banfield

Étude 8: Fém

Kompositionsauftrag der Berliner Festwochen

Vivace risoluto, con vigore, 𝅝. = 30 (♩ = 180 ♩. = 120)




(7)
(9)
(11)
8
(13)
p
una corda
(15)
(17)


(19)
ff
tre corde
(21)
8
fff
(ff)
(23)
8
(25)
p
una corda
(27)
(29)


(31)
ff
tre corde
(33)
8
fff
(ff)
(35)
8
pp
una corda
(37)
(pp)
(39)
(pp)
sub. ff
tre corde
(41)
pp
una corda


(43)
sub. ff
ff
tre corde
(45)
fff
fff
(47)
8
(49)
ppp
una corda
(51)
cresc. poco a poco
(53)
f cresc.
8
ff
poco a poco tre corde



Durata ca. 3'05"

Étude 9: Vertige

Performance Notes / *Spielanweisungen*

*) So fast that the individual notes – even without pedal – almost melt into continuous lines.

**) The piece has no rhythmic metre – it consists of a continuous flow – therefore the bar lines only serve as a guideline.

***) The first four "bars" serve as a model indicating the compositional structure of the whole piece. After this point consistent notation has been dispensed with in order not to complicate the appearance of the music unnecessarily. The whole piece, however, should be interpreted as shown in the first four "bars": the chromatic runs break over each other like waves from different directions, and the interference pattern is irregular i.e. the time intervals between the entry points of the runs vary constantly. In addition, legato slurs have been omitted with one exception: everything should be played legato according to the example of "bars" one to four.

**) So schnell, daß die Einzeltöne auch ohne Pedal fast zu kontinuierlichen Linien verschmelzen.*

***) Das Stück hat keine Metrik – sie besteht aus einem kontinuierlichen Fluß –, deshalb dienen die Taktstriche nur zur Orientierung.*

****) Die ersten vier „Takte" dienen als Modell: sie deuten die kompositorische Struktur des gesamten Stückes an. Im Folgenden wurde auf eine kosequente Notation verzichtet, um das Notenbild nicht unnötig zu komplizieren. Man soll aber das ganze Stück so auffassen, wie es die ersten vier „Takte" zeigen: die chromatischen Läufe überschlagen sich wie interferierende Wellen, und das Interferenzmuster ist unregelmäßig, d.h. die zeitlichen Abstände zwischen den Einsatzpunkten der Läufe variieren ständig. Auch auf Legatobögen wurde – mit einer Ausnahme – im Weiteren verzichtet: alles soll legato gespielt werden, gemäß dem Muster der „Takte" 1 - 4.*

dediée à Mauricio Kagel

Étude 9: Vertige

Auftragswerk der Stadt Gütersloh





emphasize the melody / *die Melodie hervorheben*


(28)
(cresc.)
mf
pp sub.
una corda
pp
(cresc.)
f
quasi senza ped.
(31)
(34)
f
emphasize the melody / die Melodie hervorheben
(pp sempre)
poco ped.
tre corde mp
mp ped.
(37)
ppp
mp
p una corda
(40)


(43)
cresc. poco a poco
mf tre corde
emphasize the melody
die Melodie hervorheben
(46)
(cresc.)
mp
più ped.
(mf)
(49)
cresc.
mf
(mp) cresc.
mf
cresc. poco a poco
f
f
f
(52)
8
cresc. poco a poco
f
(cresc.) f
ff
f
f
non arp.
f
ff
ff
fff



(55)
ff
f
ff
ff
ff
cresc.
f
non arp.
fff
(58)
(cresc.) - - - - ff
ff
fff
ff
fff
ff
fff
fff (A - F♯ simultaneously)
(A - Fis simultan)
dim. poco a poco - - - - - p dim. - - - - - - pp
(61)
ff
p p pp
fff emphasize the melody
die Melodie hervorheben
ff dim. - - f - -
poco a poco
mf - - - - mp - mp
poco a poco meno ped.
(64)
pp sempre
poco ped.


(67)
8
8
(70)
8
8
(73)
8
15
8
(76)
15
dim. poco a poco al -
8
poco a poco una corda
(79)
15
ppp
8
15


(82)
15
ppp sempre
(>)
pppppp pochiss. cresc. poco a poco al
The bass entry at the lowest limit of audibility
Baß an der Grenze des Hörbaren einsetzen
(una corda) senza ped.
8b
(85)
(cresc.)
ppp
cresc. poco a poco
pp cresc.
poco a poco
tre corde
(88)
p cresc.
mp cresc.
mf cresc.
f cresc.
(91)
(cresc.)
ff cresc. molto
poco a poco con ped.
(94)
sempre cresc.
8


(97)
(cresc.)
fff cresc.
ffff cresc.
(100)
(cresc.)
sempre cresc., tutta la forza
(103)
(sempre cresc., tutta la forza)
(105)
(sempre cresc., tutta la forza)
(107)
molto
pp sub.
poco ped.



(109)
cresc. poco al - - - - - - p cresc. al - -
cresc. molto al - - - - - - - - - - - - -
emphasize the melody
die Melodie hervorheben
poco a poco più ped.
(112)
mf (cresc.) - - - - f
cresc. molto al - - - - - - - - - - - - - - fff
emphasize the melody
die Melodie hervorheben
(cresc.) - ff
f cresc. molto al - - - - - - - - - - - - - ff fff
emphasize the melody
die Melodie hervorheben
fff
(115)
sub.
pp (mp) cresc. al - - - - - - - fff
fff sempre
fff sempre
ffff


(118)
(121)
(fff)
fff sempre
always emphasize the melody
die Melodie stets hervorheben
ffff
sempre con ped.
dim. - - - - - - p - mf - mp - - p dim. - - -
(124)
ff dim. - f - - mf p dim. - - - - - - - - - - -
ppp
(127)
poco ped.
meno ped.
cresc. -
ppp
meno ped.
una corda
cresc. -



Durata ca. 3′03″

dédiée à Pierre-Laurent Aimard

Étude 10: Der Zauberlehrling

Commande du Festival «Musica», Strasbourg

Prestissimo, staccatissimo, leggierissimo *)



*) The player should attempt almost to reach the tempo of "Continuum".

**) Der Spieler soll versuchen, fast das Tempo von „Continuum" zu erreichen.*


22
25
28
31
34
37
40

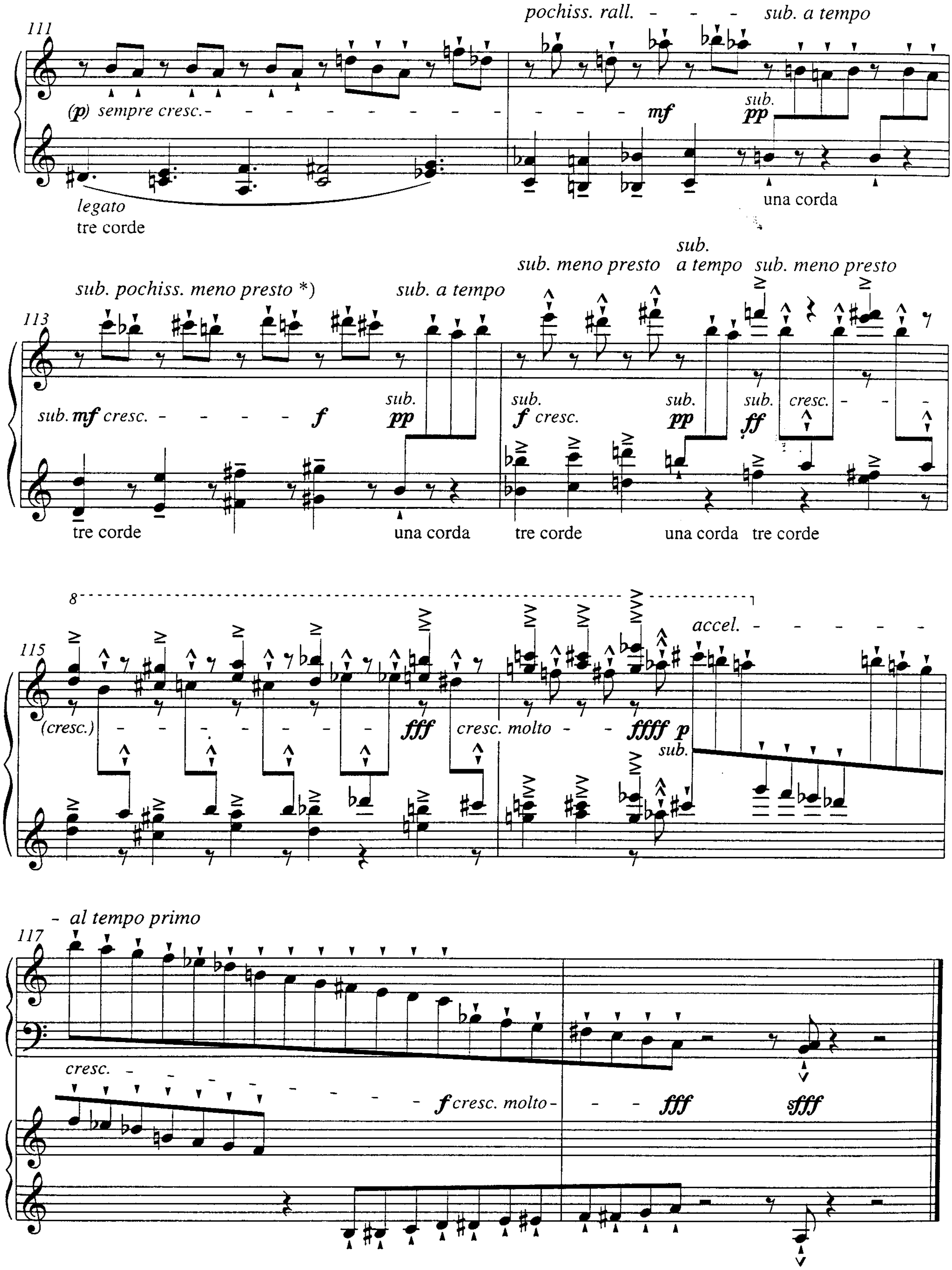

43
(sempre staccatissimo)
46
49
52
55


58
dim. poco a poco
61
(dim.)
pp dim.
8b
poco a poco una corda
64
ppp
15
sempre ppp
67
cresc. poco a poco
pp
poco a poco tre corde
70
8
(cresc.) p


73
8
76
79
82
cresc. poco a poco
84
(cresc.)
mp cresc. poco a poco
8b


86
(cresc.)
mf cresc. sempre
8b
88
(cresc.)
90
(cresc.)
f cresc. sempre
92
(cresc.)
poco allarg.
94
(cresc.) ff cresc.


96
(allarg.)
subito a tempo
(cresc.)
fff cresc.
ffff
pp sub.
una corda
98
101
104
107
16
8
109
(sempre staccatiss.)
16
8
cresc. poco a poco
p



Durata ca. 2'20"

*) corresponds to the previous "rallentando"

*) entspricht dem vorherigen „rallentando"

dédiée à György Kurtàg

Étude 11: En Suspens

Commande du Festival «Musica», Strasbourg

Andante con moto, ♩ = 98, «avec l'élégance du swing»





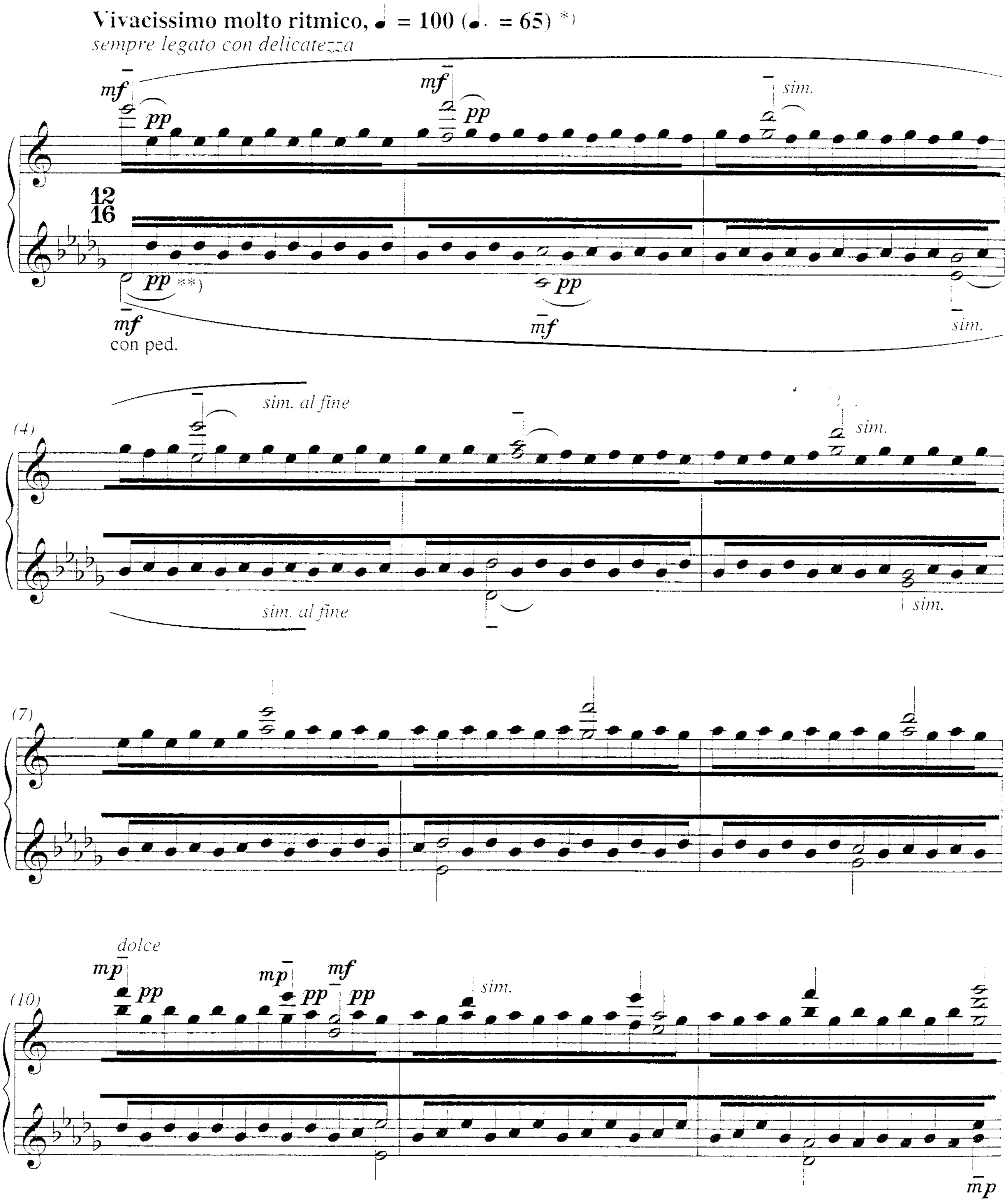
gliss. leggiero
sotto
non arp.
non arp.
non arp.
non arp.
sim.
sim.


28
non arp.
non arp.
30
non arp.
pp
pp
p
p
32
cresc. poco a poco
poco rall., più rall.
34
(cresc.)
f
dim.
pp

dédiée à Pierre-Laurent Aimard

Étude 12: Entrelacs

Kompositionsauftrag der westfälischen Wilhelms-Universität, Münster

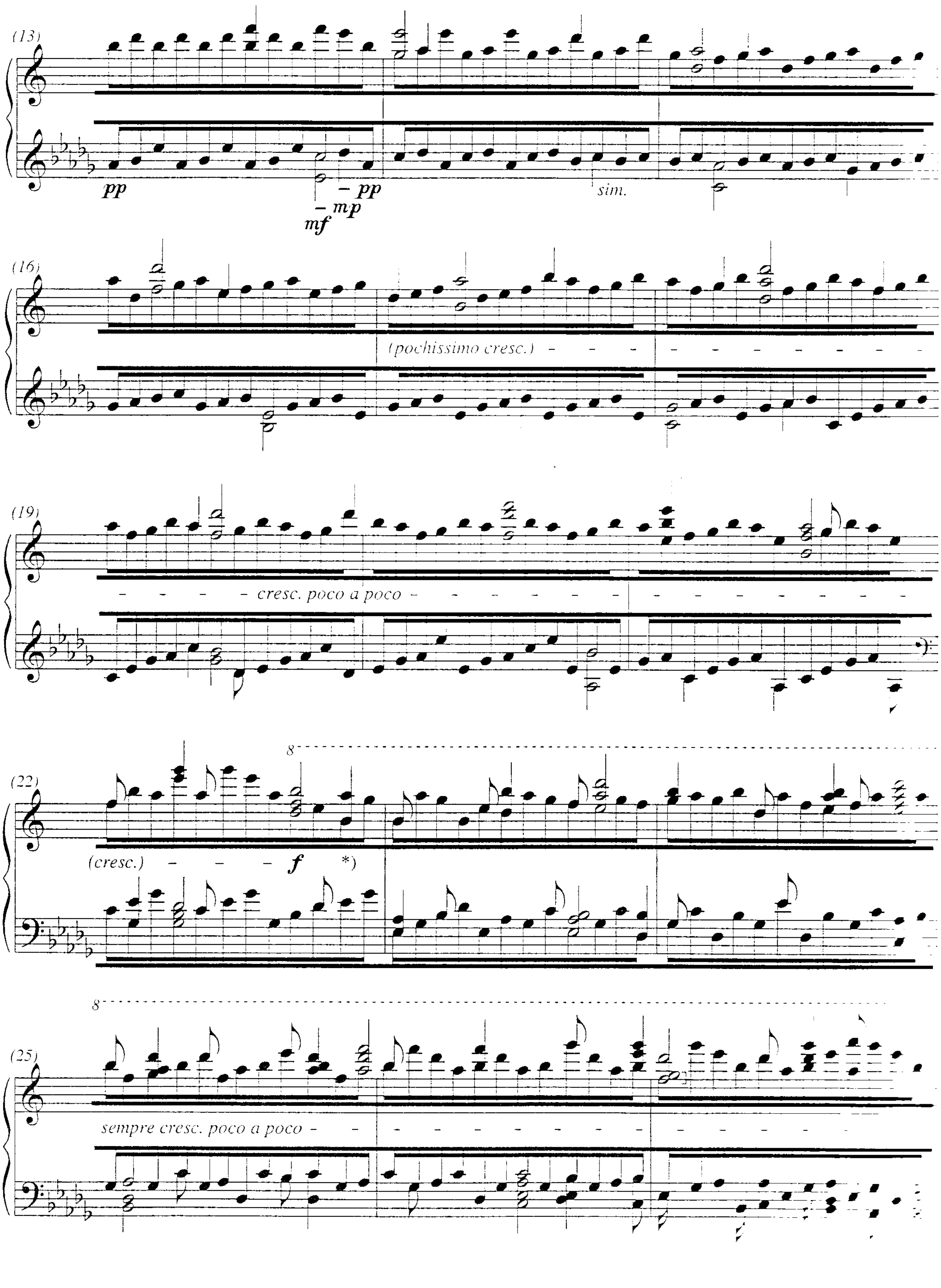


*) Play very evenly: the barlines only serve as a guideline.

**) The "minims" (half notes) should be held as long as fingering allows: this applies to both hands.

**) Sehr gleichmäßig spielen: die Takte dienen nur zur Orientierung.*

***) Die „halben Noten" so lange liegen lassen, wie der Fingersatz es zuläßt: das gilt für beide Hände.*



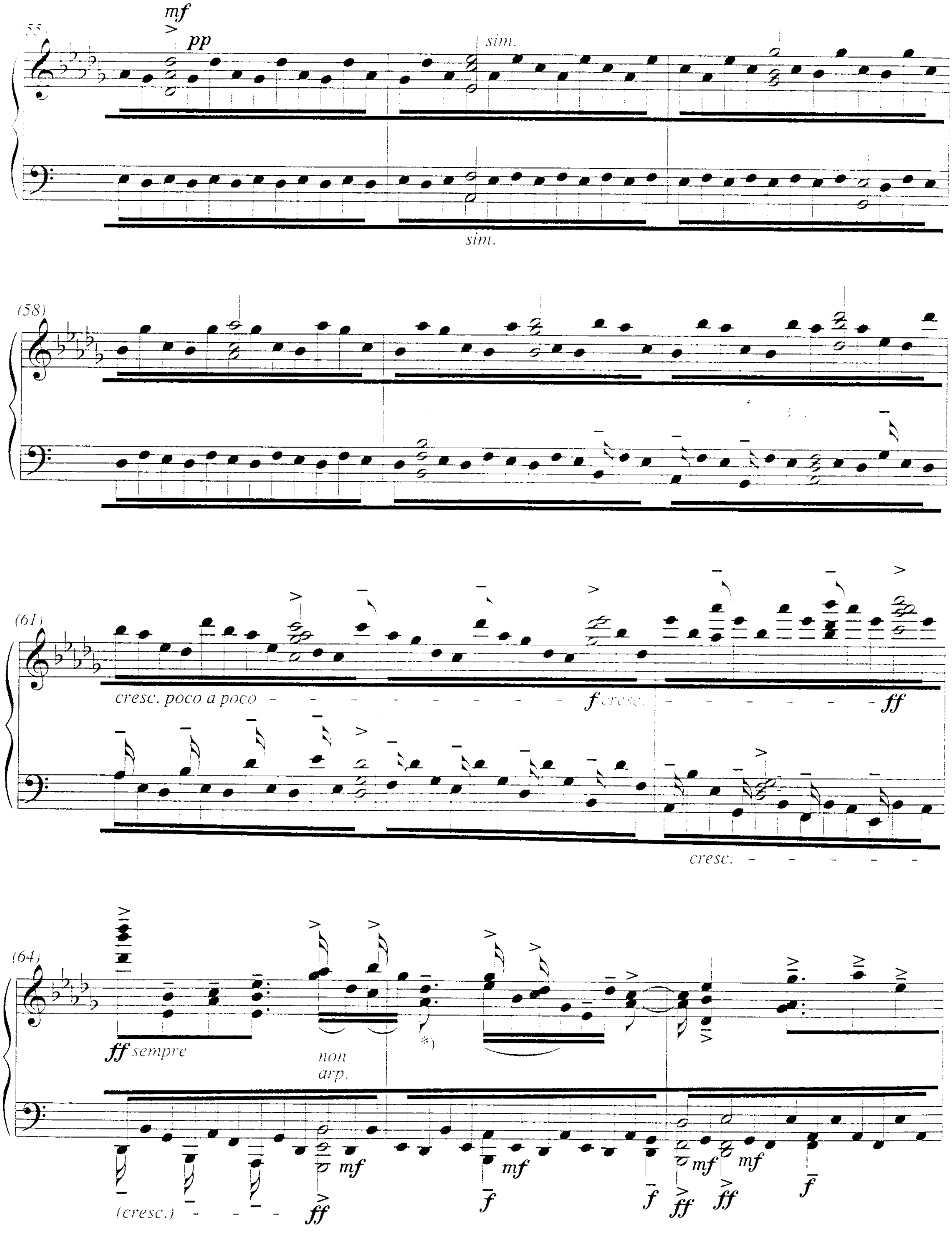
*) Accents always louder, the "background" relatively quieter.



*) Accents ***mf***, background ***pp***

) Akzente* *mf****, Hintergrund* ***pp***


(43)
cresc.
più f
(mf sempre)
(46)
sempre legato
ff
fff
p
sub.
mp p
mf p
sim.
mf mp p
sim.
(49)
ff (mf)
sempre cresc., rigoroso
ff
(mf)
(52)
fff cresc.
ffff
pp sub.
pp sub.
mf
pp

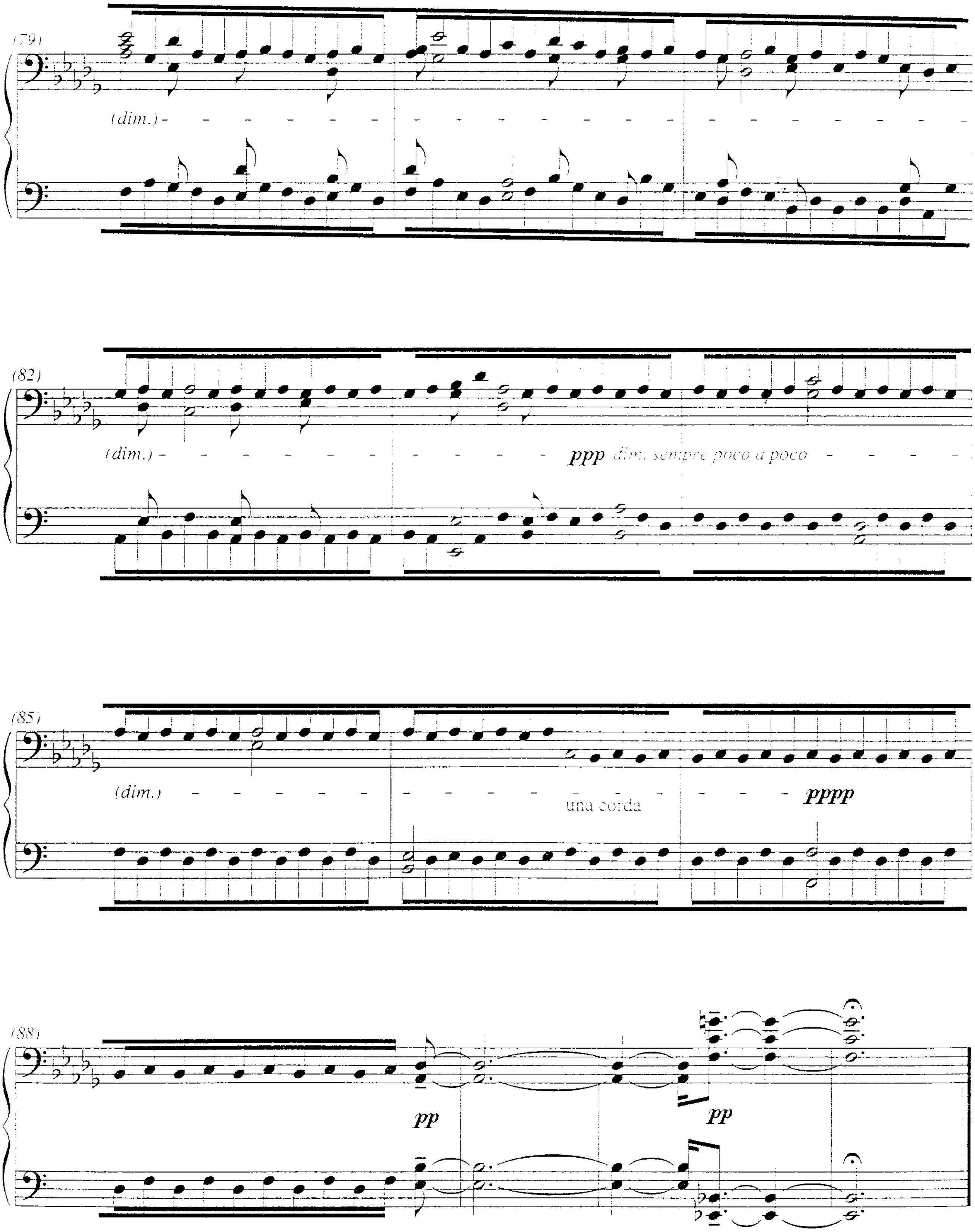


*) The right hand louder than the left.

*) Die rechte Hand lauter als die linke.



*) Gradually adjust the dynamic in each hand to the same level. *) Die Dynamik



Durata ca. 2'56"

dédiée à Volker Banfield

Étude 13: L'escalier du diable

Auftragswerk des Süddeutschen Rundfunks Stuttgart für die Schwetzinger

Presto legato, ma leggiero, o· = 30



*) 12/8 only serves as a guideline, the actual metre consists of 36 quavers (three "bars"), divided asymetrically.

**) 12/8 ist nur ein Orientierungs... besteht aus 36 Achteln ... dert.*


(cresc.)
mp cresc.
(cresc.)
mf cresc.
(6)
8
f cresc.
ff
fff
p sub.
(7)
cresc. poco a poco
mp cresc.
(8)
(cresc.)
mf cresc.
f
f sempre
f cresc. sempre

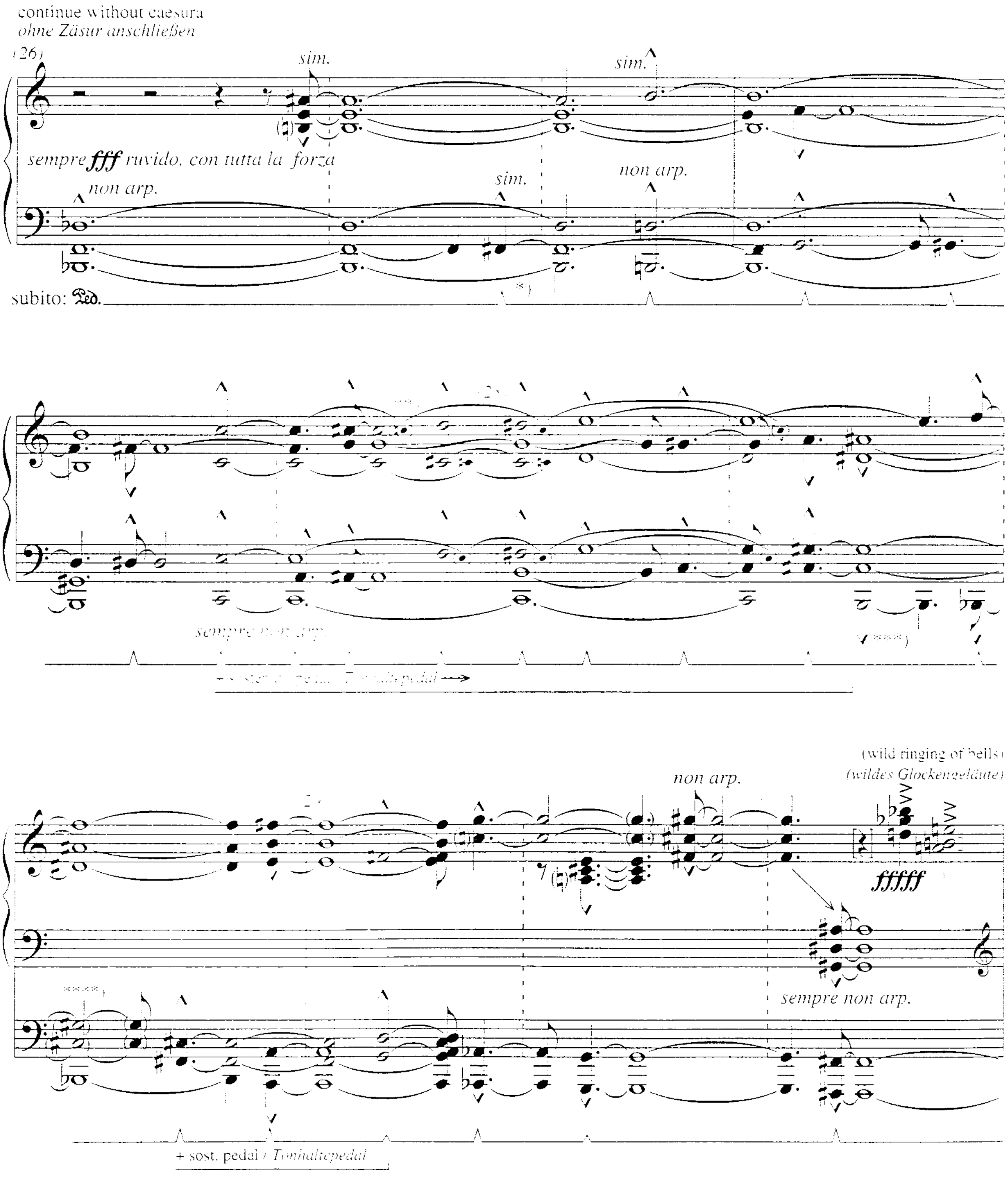

(cresc.)
(9)
ff cresc. sempre. poco a poco
(cresc.)
(10)
fff
ffff
una corda
p
ppp sub.
pp cresc.
(11)
capriccioso
tre corde
mp
mf
(cresc.)
p cresc.
f
(12)
mp cresc.
mf cresc.


f
ff
(cresc.)
f cresc.
più f cresc.
(13)
fff
p sub.
cresc. poco a poco
ff cresc.
fff
(cresc.)
(cresc.)
mf
f cresc.
ff
8
fff
(ff)
(15)
ff
fff
ff
ff sempre


fff
(16)
ff
fff
ff cresc.
fff cresc.
(17)
(cresc.)
fff
ffff
fffff
ffffff
staccato molto
leggiero e secco
p sub.
p sempre
(18)
staccato molto
leggiero e secco
p
(19)
cresc. poco a poco


(cresc.)
mp cresc. poco a poco
(20)
8
(cresc.)
8
(cresc.)
mf cresc.
(21)
8
15
(cresc.)
f cresc.
(22)
15
(cresc.)
ff cresc.


(sempre cresc.)
fff cresc.
(23)
ffff cresc.
(cresc.)
fffff cresc.
ffffff
(24)
tutta la forza, feroce
(25)
sempre tutta la forza, estremo



*) ⁀ Whole pedalling, ⁀ 1/2 pedalling
**) The small notes e, c', c'' continue to sound – with C – held by the sostenuto pedal.
***) No pedal change here.
****) The notes in brackets barely continue to sound (half-pedalling).

*) ⁀ Ganzer Pedalwechsel, ⁀ 1/2 Pedalwechsel
**) Die kleinen Noten e, c', c'' klingen weiter – samt C – mit dem Tonhaltepedal.
***) Hier kein Pedalwechsel.
****) Die mit Klammern versehenen Noten klingen nur angedeutet weiter (Halb-Pedalwechsel).



*) molto legato with change of fingering on the same key


sempre non arp.
(ppp)
pppp
pp
ppp
p
Ped.
(34)
pppp
(pp)
pp sempre
ppp
legato ma leggiero
pp sempre
less and less pedal
immer weniger Pedal
(35)
legato ma leggiero.
pp sempre
cresc. poco a poco
sempre pp
poco a poco quasi senza ped.
(cresc.)
p
tre corde
mp
mf
poco ped..
change frequently
oft wechselnd



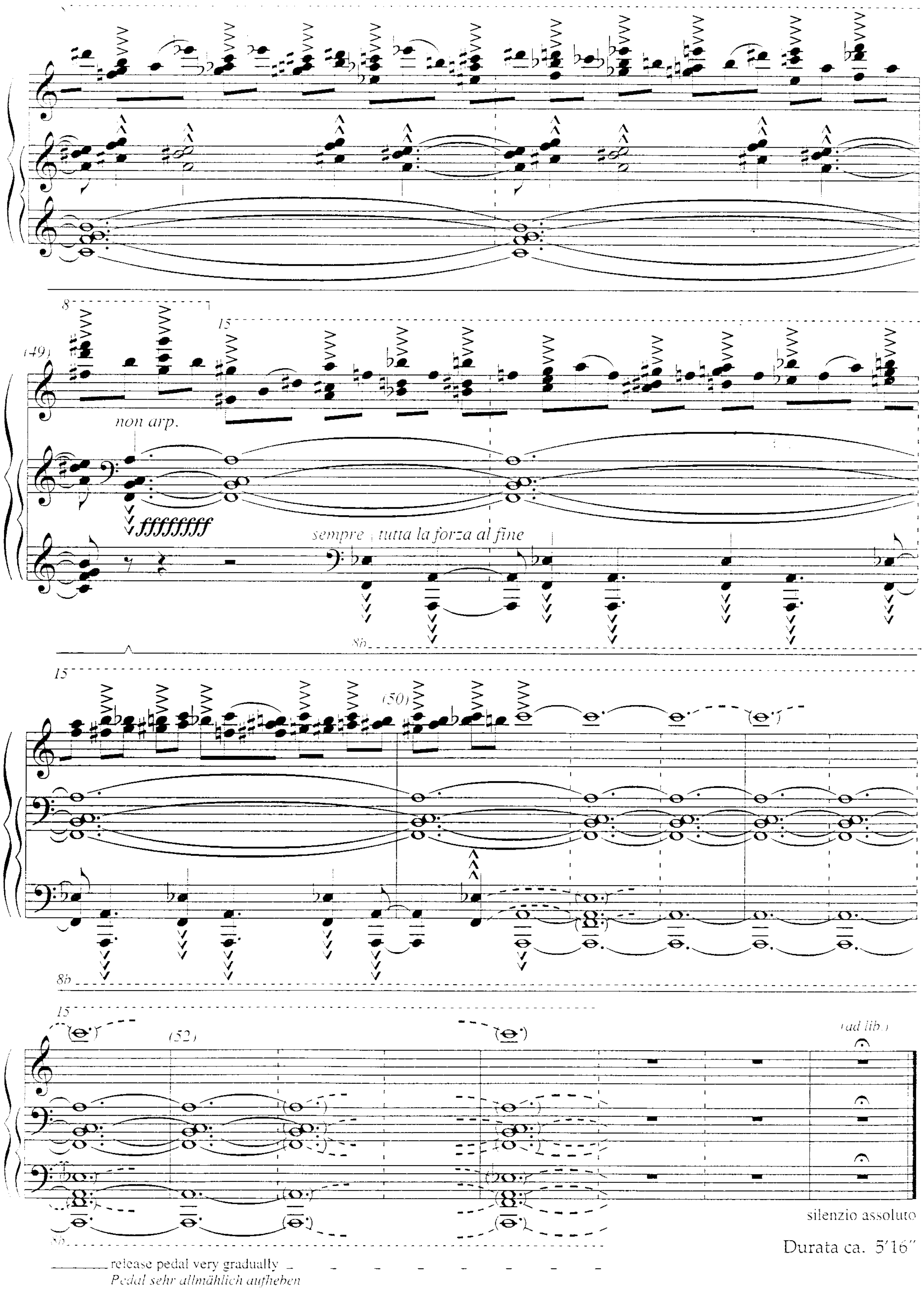
8
(37)
cresc. molto
ff cresc.
fff cresc.
(cresc.)
ffff
15
sempre ffff tutta la forza
ffff minaccioso
Ped.
Ped.: change with each chord
Ped.: bei jedem Akkord wechseln
(38)
ppp sub.
sempre non arp.
legato sempre
(39)
poco cresc.
pp
p
mp
dim. p
sempre ffff
non arp.
(sempre ffff)



*) While playing non legato slur the chords with the pedal, however without overlapping.

*) *Zwar non legato spielen, die Akkorde jedoch mit dem Pedal binden, aber ohne jede Überlappung.*


(45)
(cresc.)
f cresc. molto
poco a poco ped.
(change frequently)
(stets wechselnd)
ff cresc.
(46)
fff cresc.
ffff
(poco a poco ped.)
legato sin al fine
ffff sempre
like bells, gongs, tamtams / wie Glocken, Gongs, Tamtams
sempre non arp.
(non arp.)
fffff
+ sostenuto pedal / + Tonhaltepedal
sempre ffff tutta la forza al fine
(47)
cresc.
al ffffff tutta la forza, estremo
(48)
ffffff


(49)
8
15
non arp.
ffffffff
sempre tutta la forza al fine
8b
(50)
(52)
(ad lib.)
silenzio assoluto
Durata ca. 5′16″
release pedal very gradually
Pedal sehr allmählich aufheben

dédiée à Vincent Meyer

Étude 14: „Columna infinită"

Kompositionsauftrag der westfälischen Wilhelms-Universität, Münster

Presso possibile, tempestoso con fuoco, 𝅗𝅥 = 105 *)



*) play very evenly
**) changing frequently: play with full sonority but never sounding blurred

**) sehr gleichmäßig spielen*
***) oft wechseln: mit voller Sonorität spielen, doch nie verschwommen*


7
9
10
12


13
15
16
18
cresc. poco a poco – –


19
(cresc.)
21
(cresc.)
ffff
22
sempre cresc.
24
(cresc.)


25
(cresc.)
fffff
molto ruvido e ritmico,
non legato ma pesante
27
ffffff
cresc. molto fffff
(3+2+2+2)+(3+2+2)
8 8
28
cresc. molto
8
16
8
non arp.
ffffffff
fffff
(sempre fffff)
(m.s.: 16/8)
8+6
8
(30)
4
8
cresc. molto
ffffff
(m.s.: 16/8)
(fffff)


ruvido e ritmico, come prima
(3+2+2+2)+(3+2+2) 8 8
non arp.
(31)
cresc. molto
sempre fffff senza cresc.
(3+2+2+2)+7 8 8
(cresc.)
fffffff cresc.
cresc. molto
ffffffff
fffff
35
16 8
(m.d.: 16 8)
sempre fffff
8+(3+2+2) 8 8
cresc.
37
(3+2+2+2)+(3+2+2) 8 8
cresc. molto
(cresc.)
ffffff molto ruvido e ritmico, non legato, ma pesante



Durata ca. 1'41"

*) Stop suddenly as if broken off.
**) Suddenly release pedal; total silence.

*) *Plötzlich aufhören, wie abgerissen.*
**) *Pedal plötzlich heben; totale Stille.*

Étude 14A: „Coloana fără sfârşit"

Performance Notes / *Spielanweisungen*

*) The title of the study is a reference to a sculpture by Constantin Brâncuçi the "Infinite Column" which stands in the town of Târga-Jiu, Oltenia, Romania. The two titles are synonymous: *"Columna infinita"* = "Infinite Column", *"Coloana fără sfârşit"* = "Column Without End". Brâncuçi used the first title which I employ for the Study No. 14.

**) The Study 14A is the first version of the Study No. 14 for piano. Played presto as prescribed this version is best performed on a mechanical piano (or on a Yamaha Disklavier). With appropriate preparation, a performance by a live pianist is also possible.

***) Play very evenly (except for the accentuated chords in the second part of the work).

****) Play the accentuated chords non legato, martellato.

*****) Use the pedal sparingly, changing frequently; play with full sonority but never sounding blurred.

**) Der Titel der Étude bezieht sich auf die Plastik von Constantin Brâncuçi, die „Unendliche Säule", die sich in der Stadt Târgu-Jiu, Oltenia, Rumänien, befindet. Die zwei Titel sind synonym:* „Columna infinita" = *„Unendliche Säule"*, „Coloana fără sfârşit" = *„Säule ohne Ende". Brâncuçi verwendete den ersten Titel, den ich für die Étude 14 gebrauche.*

***) Die Étude 14A ist die erste Fassung der Étude 14 für Klavier. Im erwünschten Presto ist diese Fassung eher auf einem mechanischen Klavier zu realisieren. Ebenso kann sie vom Yamaha Disklavier gespielt werden. Die Aufführung durch einen lebendigen Pianisten ist ebenfalls, bei entsprechendem Arbeitsaufwand möglich.*

****) Sehr gleichmäßig spielen (bis auf die akzentuierten Akkorde in der zweiten Hälfte des Stückes).*

*****) Die akzentuierten Akkorde non legato, martellato spielen.*

******) Pedal sparsam verwenden und oft wechseln: mit voller Sonorität spielen, doch nie verschwommen.*

dédiée à Vincent Meyer

Étude 14A: „Coloana fără sfârşit"*)

for player piano (ad lib. live pianist) **)

Presto possibile, tempestoso con fuoco, 𝅗𝅥 = 105 ***)




9
10
12
13
15


16
18
19
cresc. molto
21
(cresc.)
ffff al fine
22


24
(3+2+2)+(3+2+2+2)
8 8
molto rapido e ritmico
non legato, ma pesante
25
ffffff
ffff sempre
(ms: 16/8)
non arp.
(27)
cresc. molto
(28)
(cresc.)
8
ffffffff
16/8
ffff
30



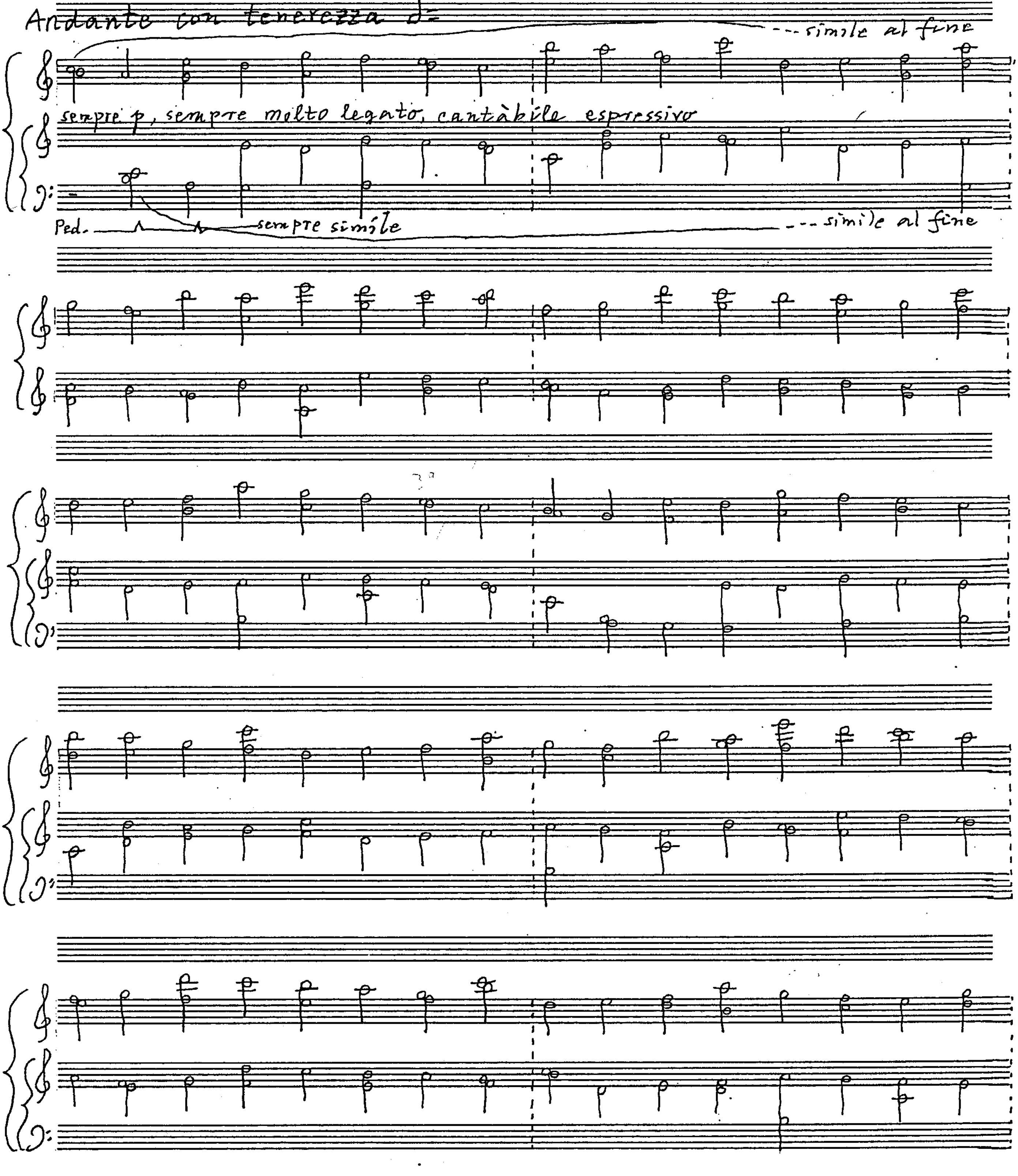
Durata ca. 1'41"

(3e Livre)
ÉTUDE 15 : « WHITE ON WHITE » dédiée à M. Étienne Courant

Commissioned by the Royal Conservatory, Den Haag

György Ligeti
1995

NB. The vertical broken lines are not bar lines, they serve merely for orientation.




poco A poco RALLENTANDO
attacca subito
simile al fine
Vivacissimo, con brio
sfz
sempre simile
ff sempre, legatissimo possibile
quasi senza ped.
simile al fine


sub. pp (ad lib. una corda)


sempre pp
non arp.
Ped.
diminuendo poco a poco - - ppp
sempre diminuendo - - - pppp
ppp
non arp.
8 bassa
pp
non arp.
non arp.
pp
loco
8 bassa
Ped.

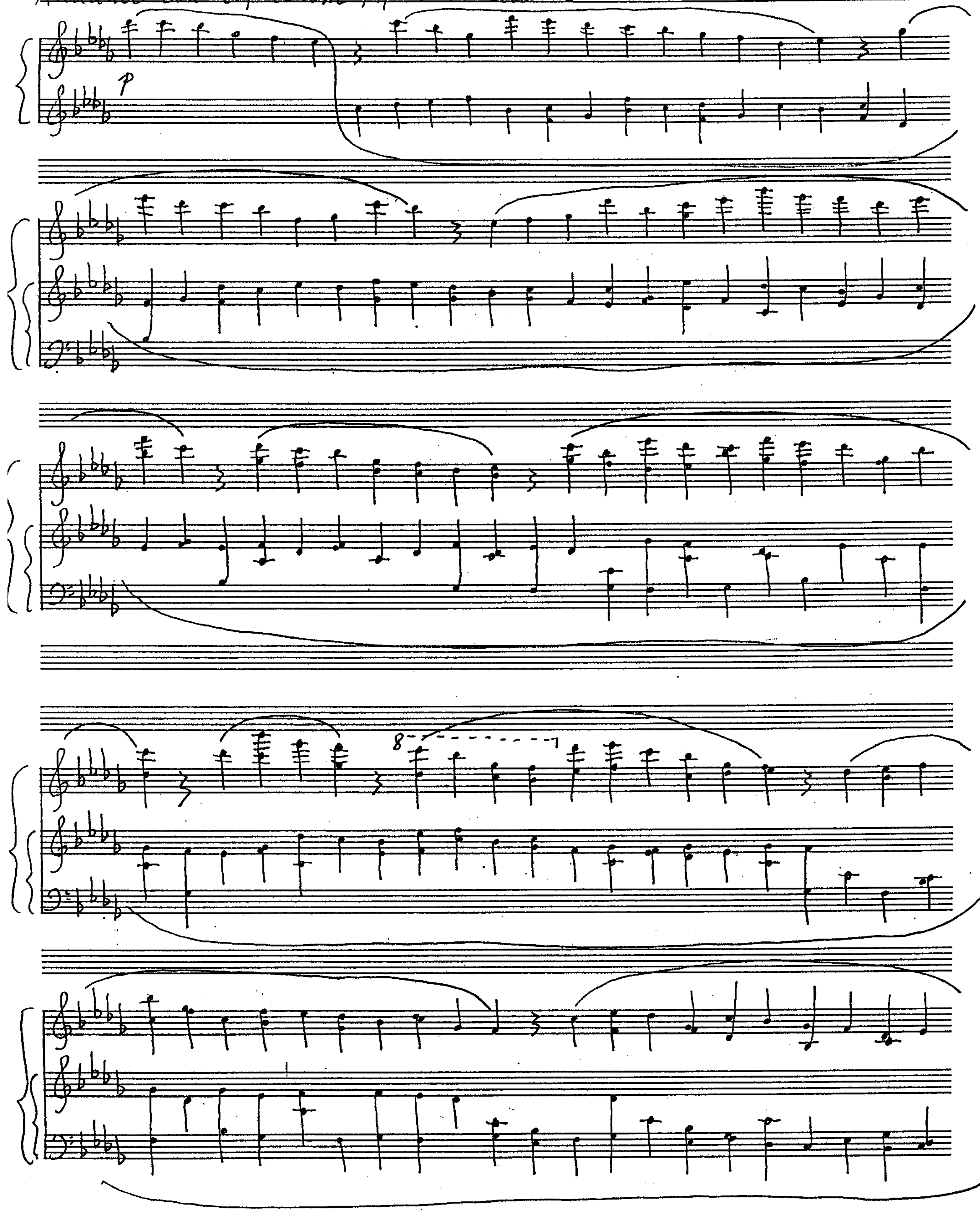
ÉTUDE 16: « POUR IRINA »

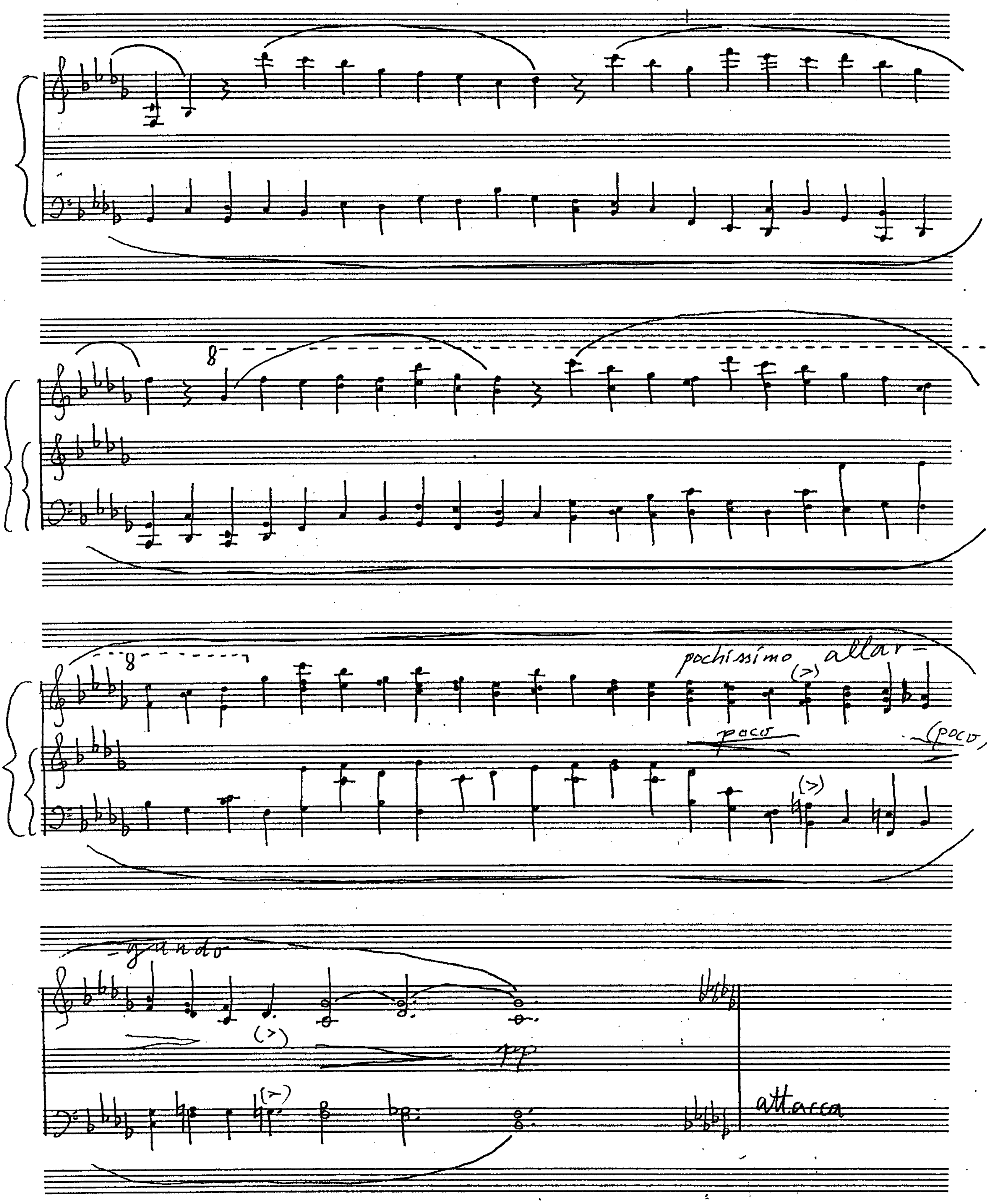
dédiée à Irina Kataeva

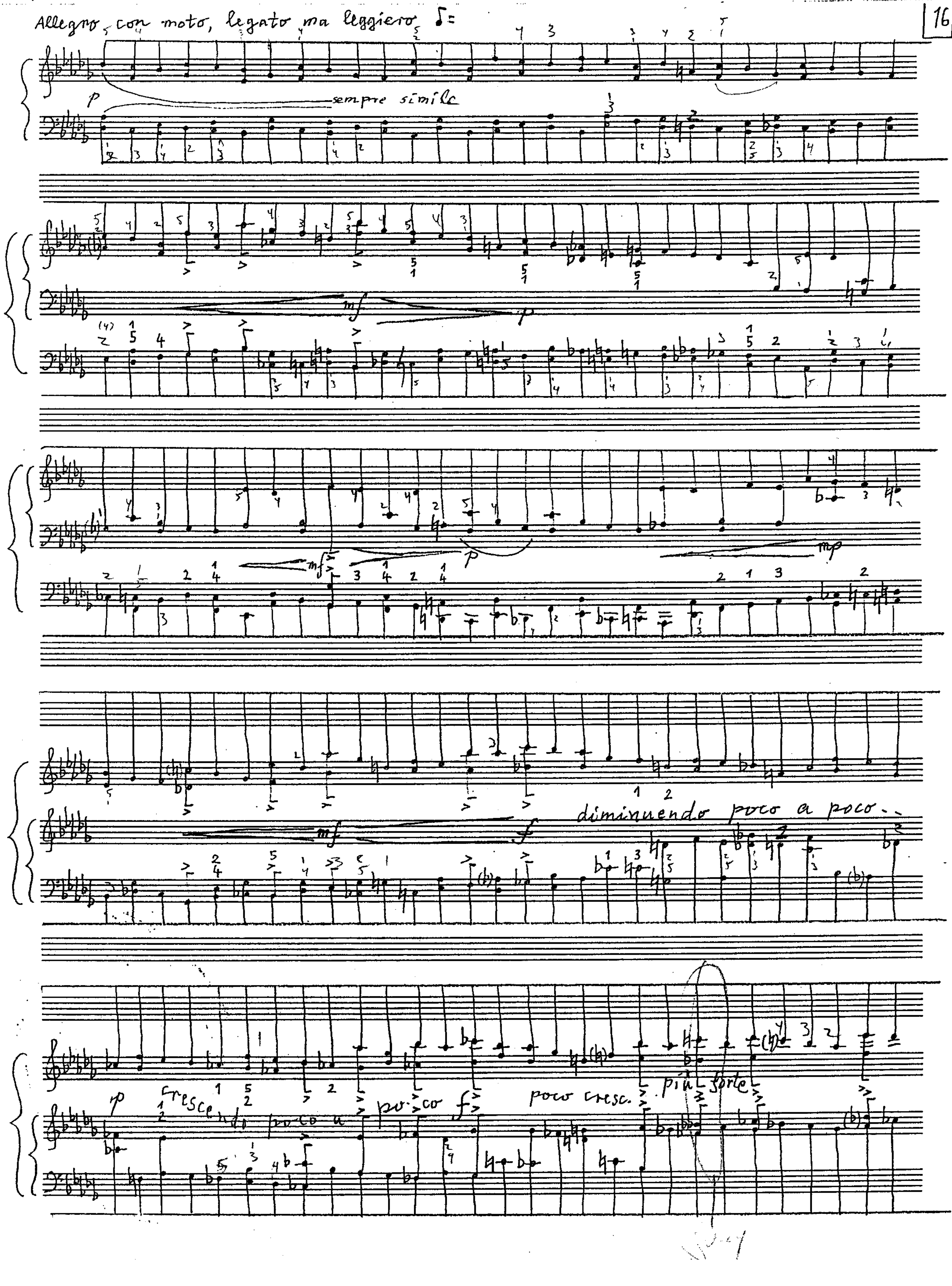
György Ligeti (1996-97)

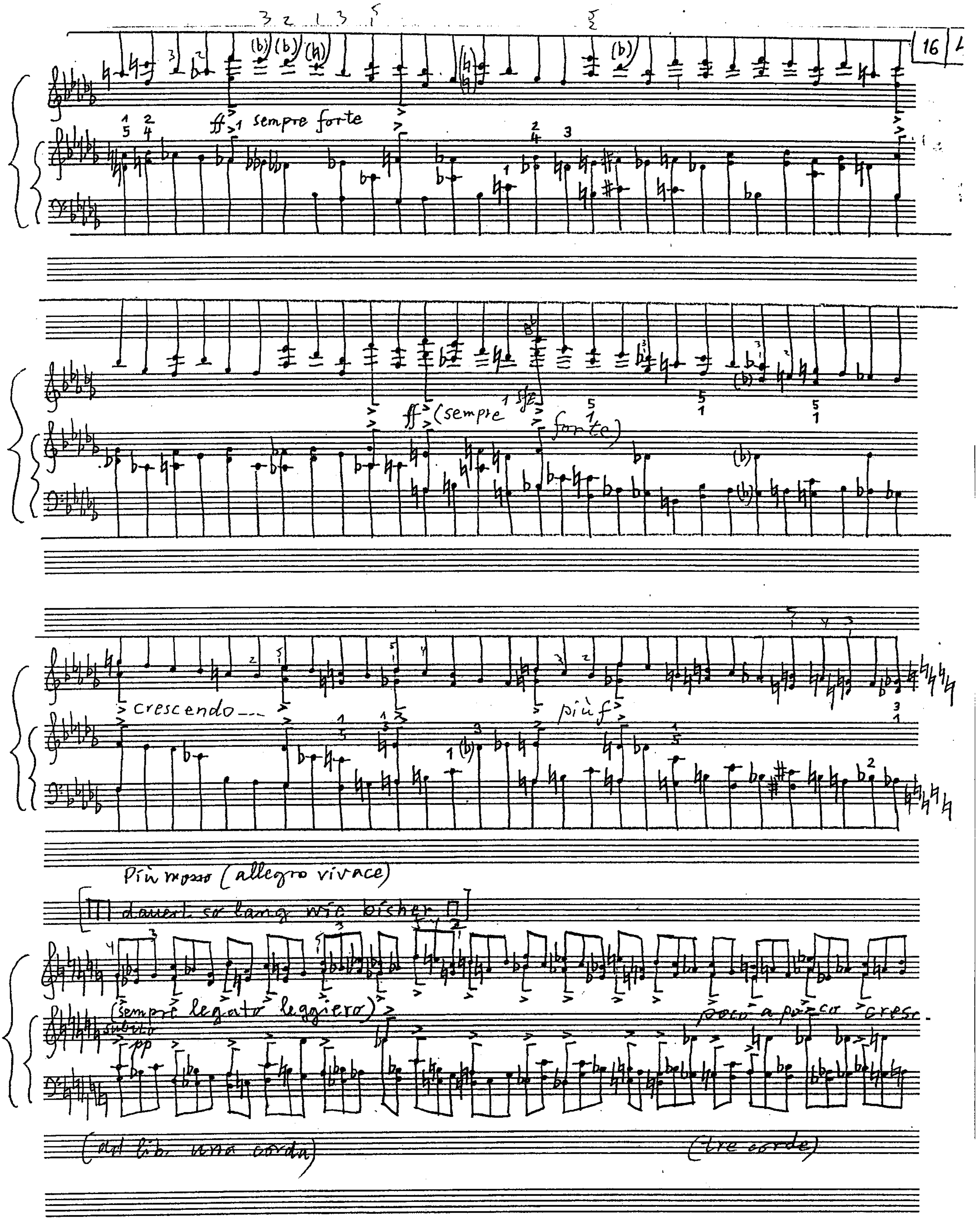
KOMPOSITIONSAUFTRAG DES SÜDWESTFUNKS BADEN-BADEN FÜR DIE DONAUESCHINGER MUSIKTAGE 1997

~~Andante con espressione, poco rubato~~




8
8
pochissimo allar-
(>)
poco
(poco
(>)
-gando
(>)
(>)
pp
attacca


Allegro con moto, legato ma leggiero
p
sempre simile
mf
p
mf
p
mp
mf
f
diminuendo poco a poco
p
crescendo poco a poco
f
poco cresc.
più forte

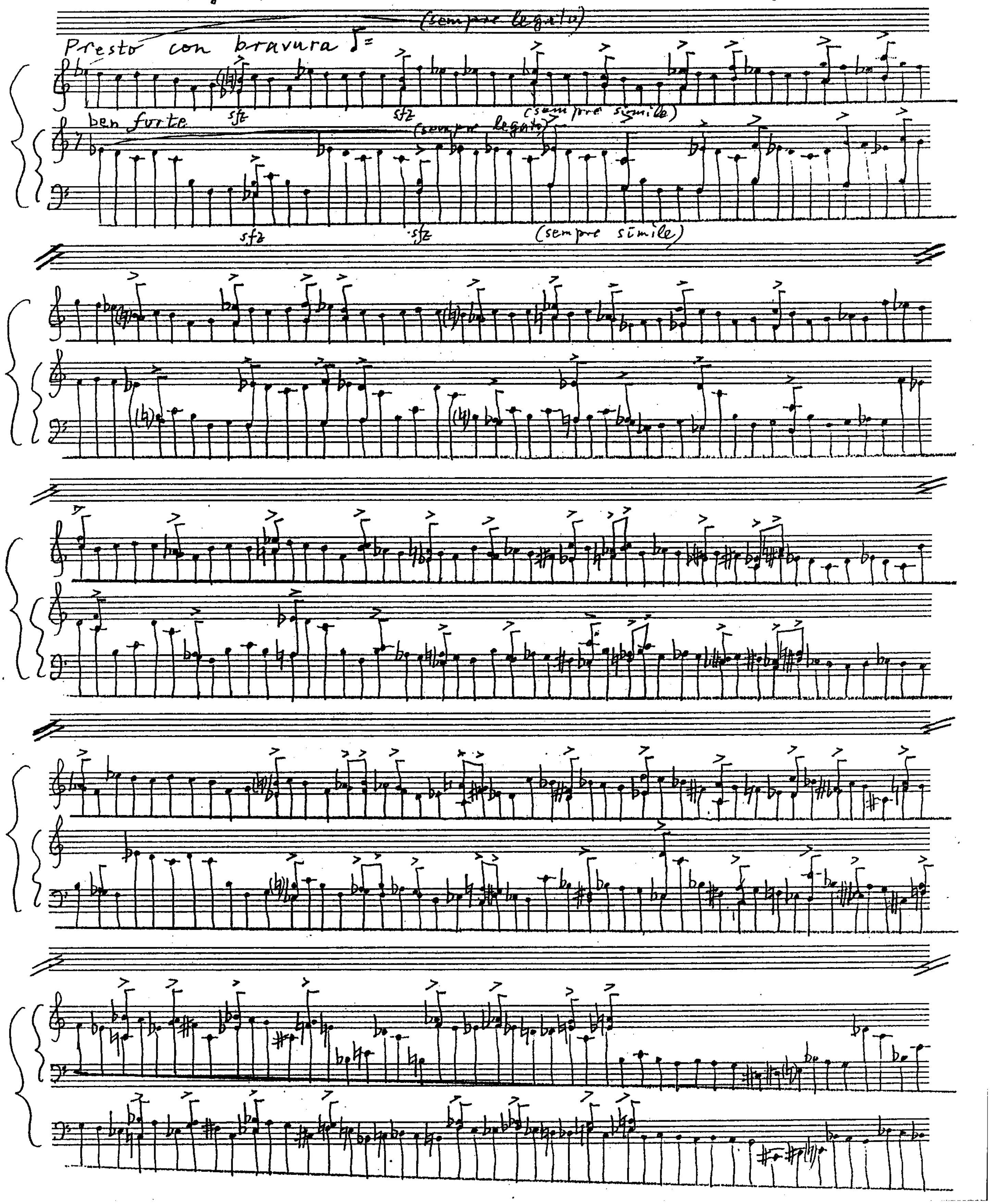

16
ff sempre forte
ff (sempre sfz forte)
crescendo
più f
Più mosso (allegro vivace)
dauert so lang wie bisher
(sempre legato leggiero)
subito pp
poco a poco cresc.
(ad lib. una corda)
(tre corde)

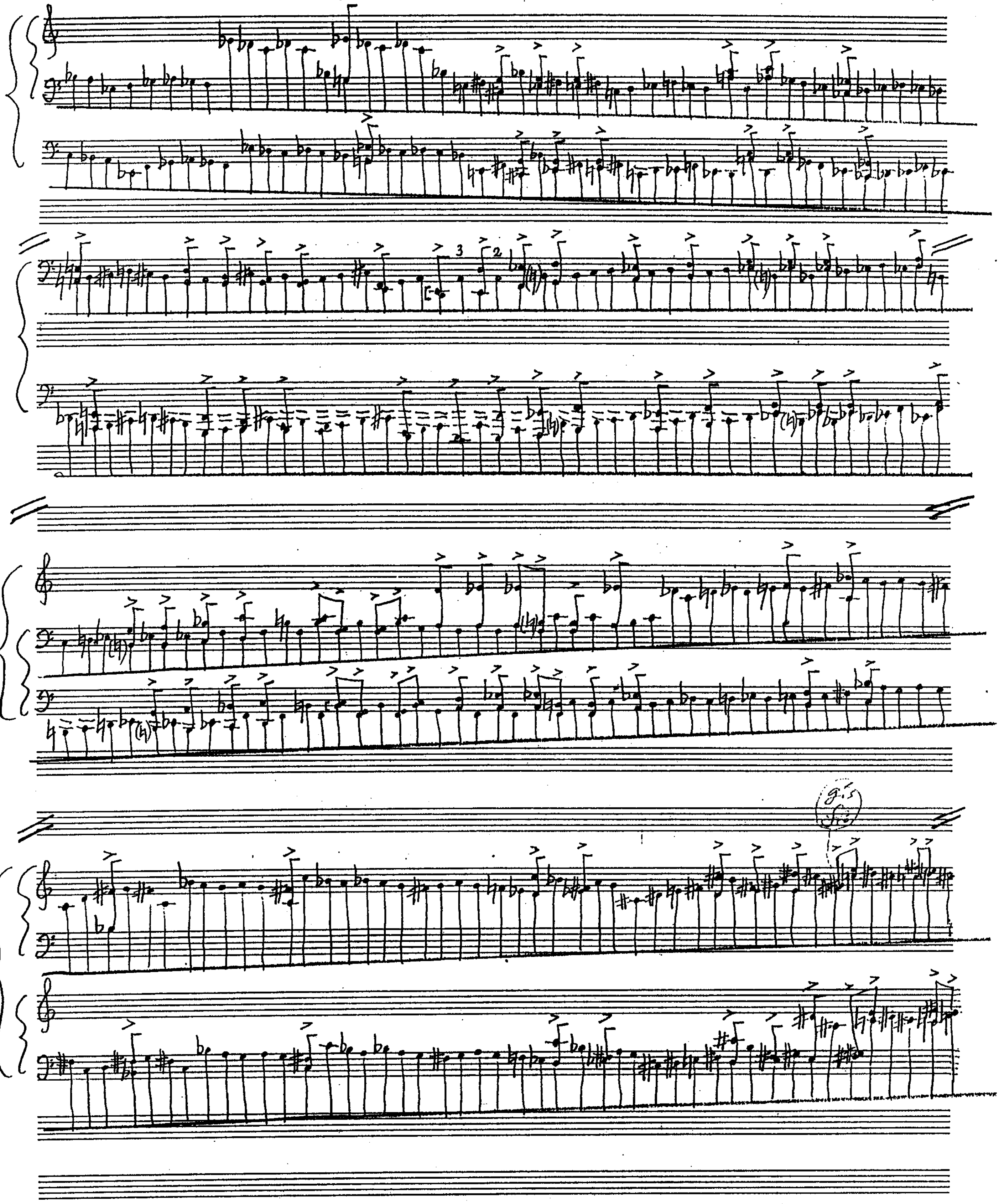

Ancora più mosso (molto vivace)
(poco a poco crescendo — — quasi f
sub. ppp (die Akzente mf)
una corda
sempre pianissimo
non arpegg.
diminuendo poco a poco
8va
(senza rall.)
(ad lib.)
dim. . . . al niente - - -
(Ped.)
Ped. sehr allmählich heben.

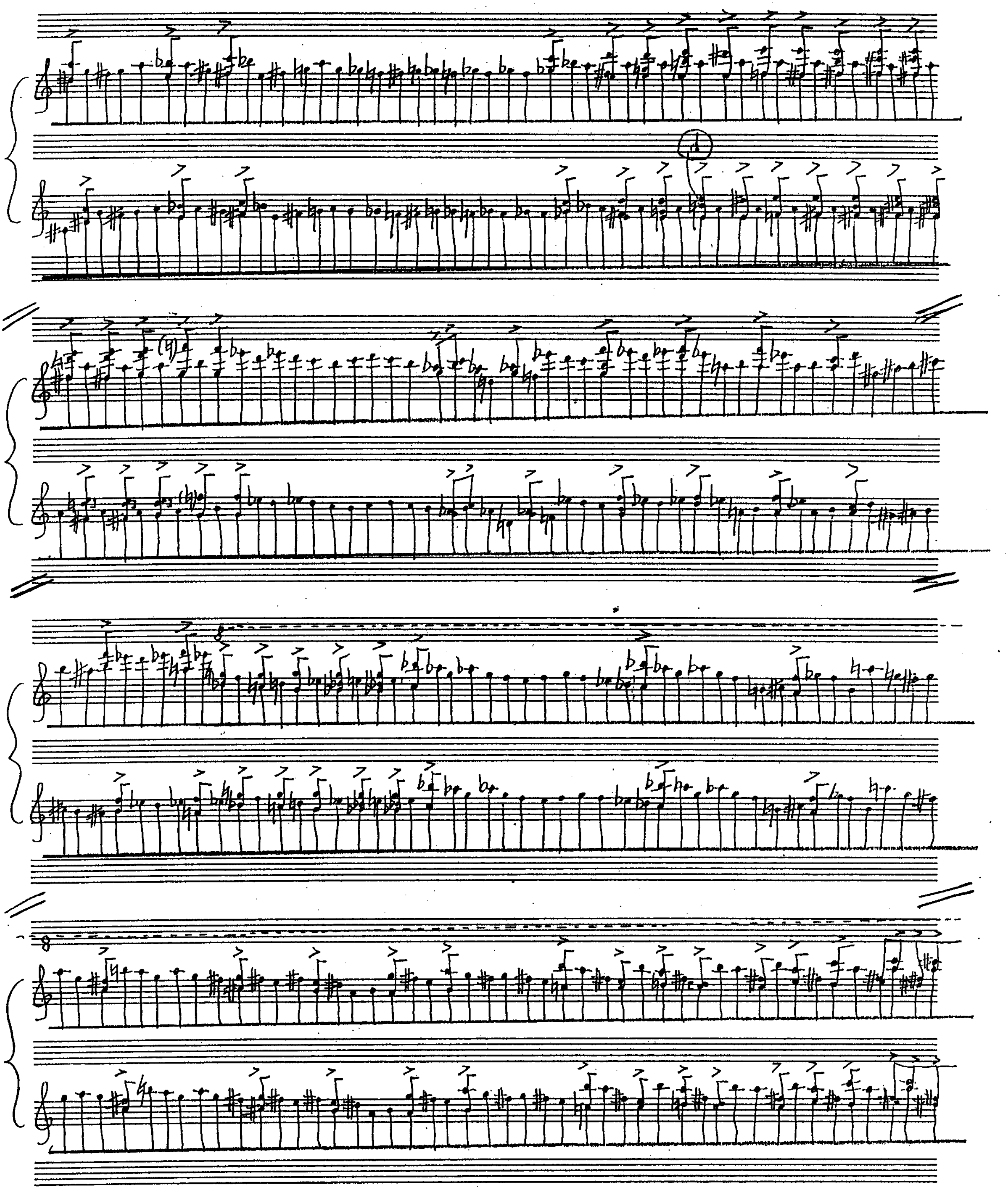
ÉTUDE 17: „À BOUT DE SOUFFLE"

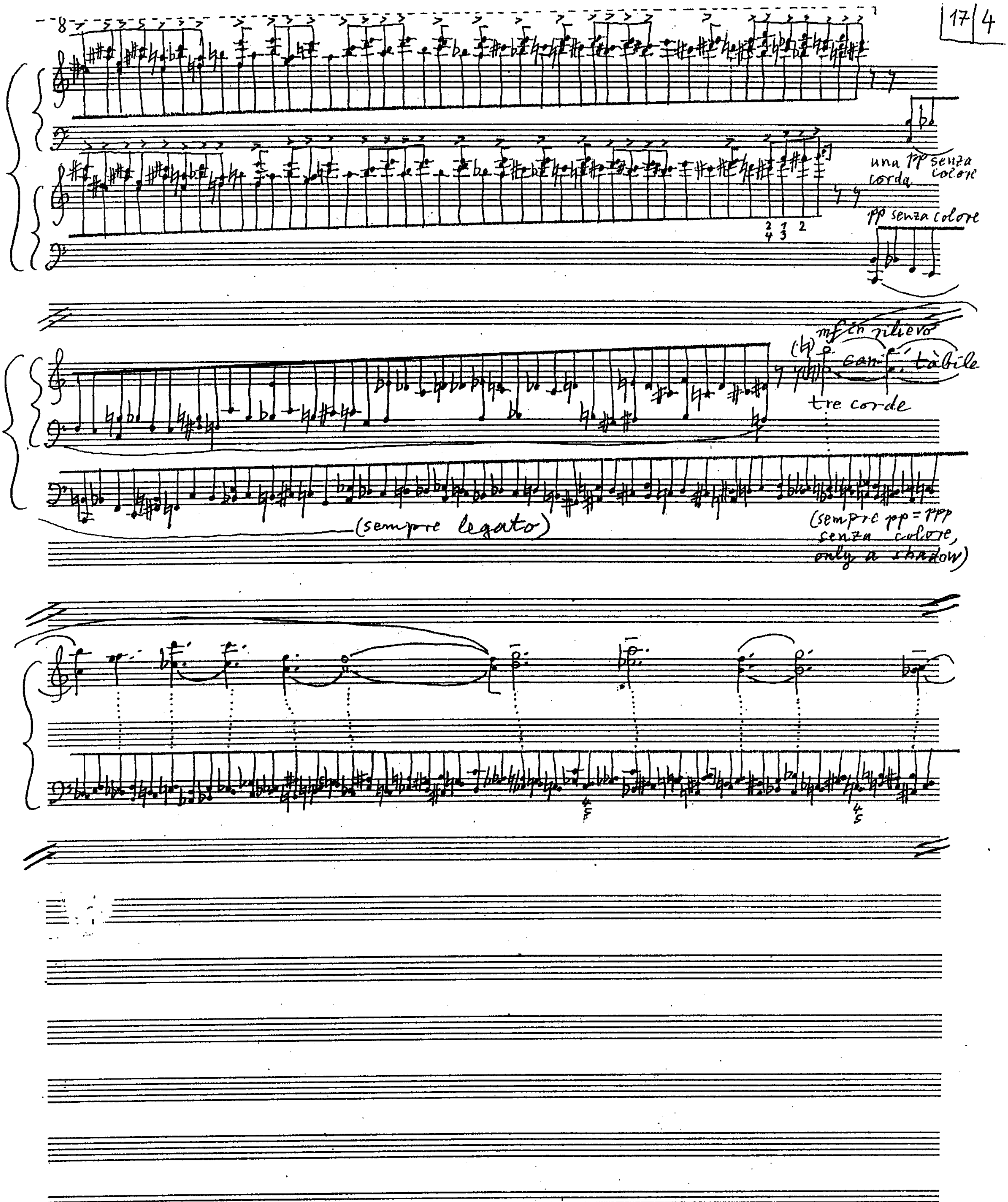
commissioned by the BBC, dédiée à Heinz-Otto Peitgen

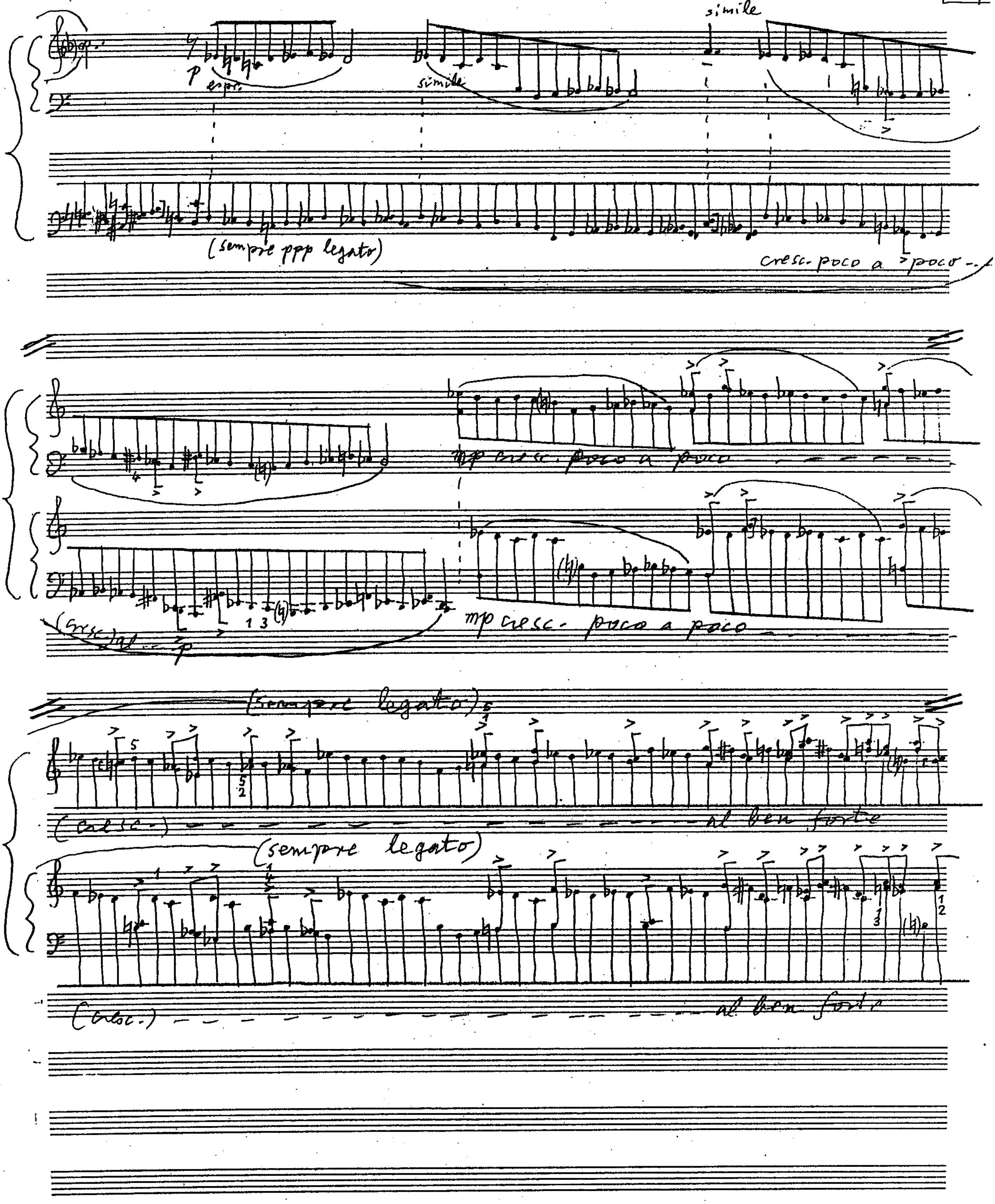
György Ligeti 1997

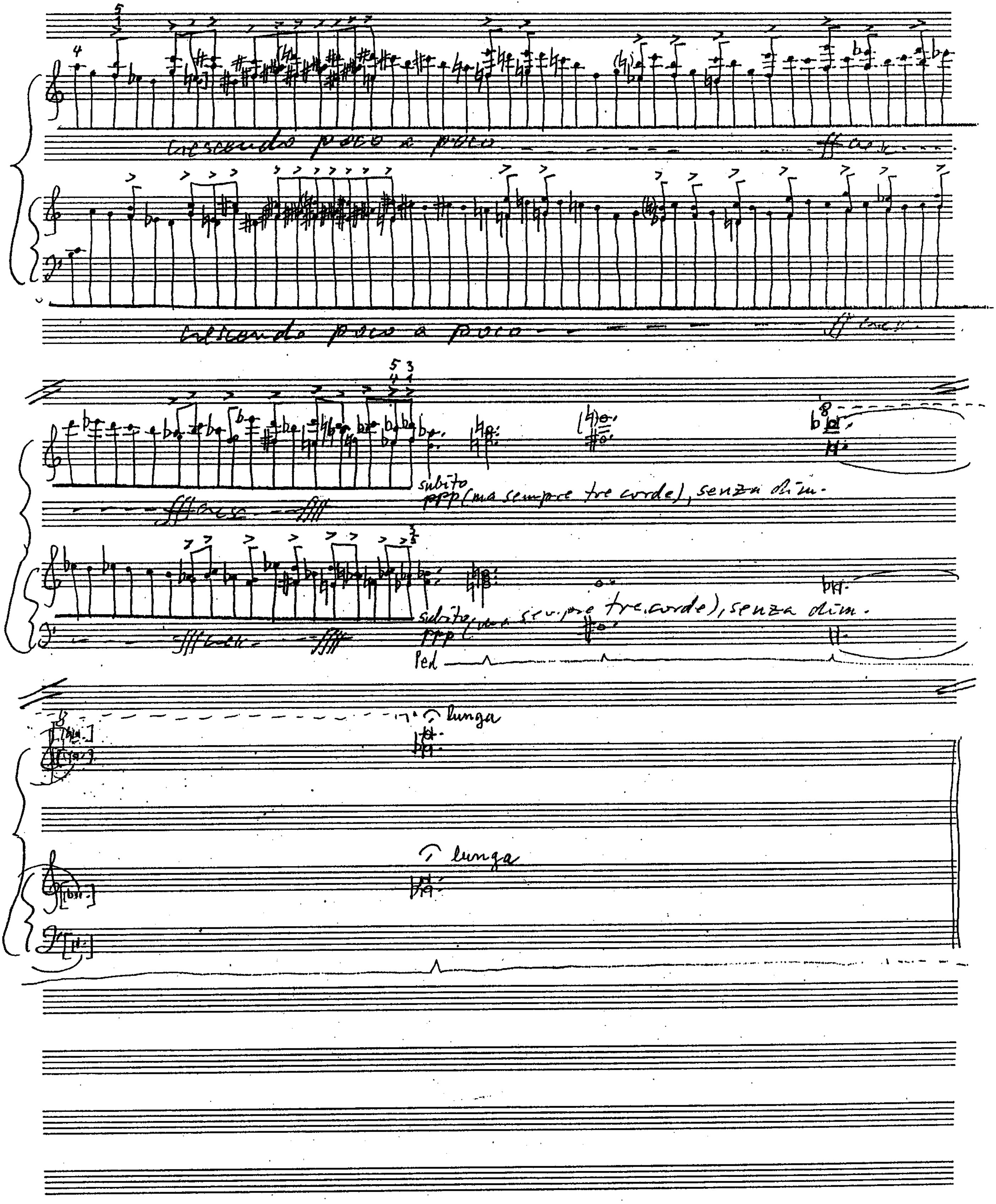







8
una pp senza colore
corda
pp senza colore
mf in rilievo
cantàbile
tre corde
(sempre legato)
(sempre pp = ppp
senza colore,
only a shadow)


simile
p
espr.
simile
(sempre ppp legato)
cresc. poco a poco
mp cresc. poco a poco
(cresc.) al p
mp cresc. poco a poco
(sempre legato)
(cresc.) al ben forte
(sempre legato)
(cresc.) al ben forte


crescendo poco a poco
ff cresc.
crescendo poco a poco
ff cresc.
fff cresc.
ffff
subito
ppp (ma sempre tre corde), senza dim.
fff cresc.
ffff
subito
ppp (ma sempre tre corde), senza dim.
Ped
lunga
lunga

ÉTUDE 18.: << CANON >>

Kompositionsauftrag des Wiener Konzerthauses & Commande de Radio France

dédiée à Fabienne Wyler

György Ligeti
April 2001

Prima volta: Vivace poco rubato (*)

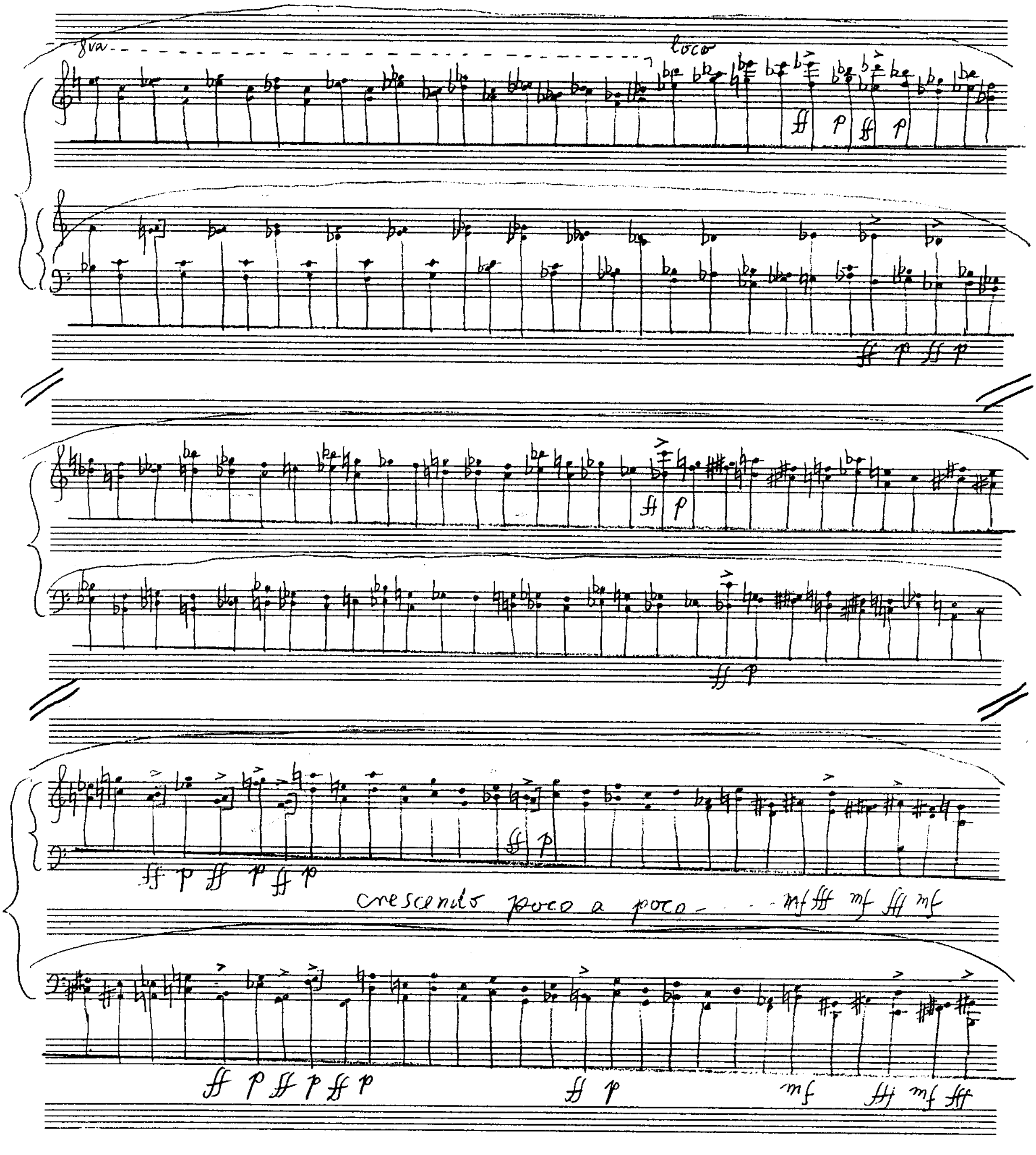
Seconda volta: Prestissimo (**)

sempre legato possibile



(*) Tempo-Schwankungen ad lib., z.B. bei Fingersatz-Schwierigkeiten. (D.h., die „Maschine" stockt manchmal)

(**) Nach Möglichkeit gleichmäßiges Tempo „schneller als möglich": geringe Tempo-Schwankungen nur falls unvermeidbar (nach Möglichkeit keine Stockungen).


8va
loco
crescendo poco a poco


attacca subito la seconda volta
e poi subito:
Lento con tenerezza
cresc. molto
mf
ppp
ppp
Ped.
simile